



Institute of Museum Services

**NATIONAL NEEDS  
ASSESSMENT**  
of Small, Emerging,  
Minority and Rural  
Museums in the United States

A Report to Congress  
September 1992

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**INSTITUTE OF MUSEUM SERVICES  
NATIONAL NEEDS ASSESSMENT  
OF SMALL, EMERGING, MINORITY AND RURAL MUSEUMS  
IN THE UNITED STATES**

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SEPTEMBER 1992**



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## Foreword

I am pleased to present the results of the IMS National Needs Assessment of Small, Emerging, Minority and Rural Museums. It is my intention that this report, authorized by the United States Congress in 1990, will stimulate a dialogue among museum professionals, museum services organizations and funding agencies to begin to address the needs we have identified.

These museums taken together form a vast reservoir of educational and cultural resources. We found that, for the purposes of this study, 75% of American museums identify themselves as small, 52% as emerging, 5% as minority and 43% as rural. These museums are staffed by dedicated people committed to collecting, preserving, and interpreting the material, cultural, and scientific heritage of the nation. They offer services in all types of communities, from inner city to suburb to remote, rural places. In many cases they are the only local cultural resource.

During the last two decades, more and more American museums have become valued institutions of public learning and have taken great strides in advancing professional practices. Yet, even at this time of heightened awareness about the importance of sound museum operations and collections care practices, we find that many of the museums in this study are struggling to acquire fundamental information about professional museum services. Thoughtful observers have expressed alarm that, without attention, the valuable collections these museums hold and the lessons they can teach us about our diverse heritage and our common American culture could be lost to future generations. We hope this study will serve to document the needs of these institutions and assist policy makers to direct resources to address the needs.

This report suggests that a highly workable strategy to meet the needs of these museums is to view all the various sources of support, and the museums themselves, as partners, with a common goal to improve the status of all museums, by beginning with small, rural, emerging, and minority museums. Working together, each of us can take a role in disseminating and encouraging sound professional standards and lending help to achieve them. As these museums are frequently the closest or only model of a museum operation available to a community, helping them will enhance local and national public recognition of museums as vital and powerful public resources.

Through this report you will hear the voices of many of the hundreds of museum professionals who took part in this project; I deeply appreciate what each of them contributed.

I would also like to thank the IMS staff, particularly Rebecca Danvers who directed this project. Her commitment to this study has resulted in a document that I expect to be valuable in developing public policy that will help future of small, emerging, minority and rural museums to reach their full potential to serve the public.

Susannah Simpson Kent  
Director

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**Institute of Museum Services  
National Needs Assessment of Small, Emerging,  
Minority and Rural Museums  
in the United States**

**Executive Summary**

This report presents the findings of an 18-month needs assessment of certain museums in the United States conducted by the Institute of Museum Services in 1991-1992 at the request of Congress.<sup>1</sup> The purpose of this study is to identify 1) what resources small, emerging, minority, and rural museums need to meet their educational mission; 2) in which areas of museum operation the needs are greatest; and 3) to suggest ways their needs can be met. It is generally perceived that these museums lack sufficient resources to attain adequate levels of professional operation and to fulfill their potential as educational and cultural resources. Data in this report is from the responses to a questionnaire mailed to a sample of 524 museums, 12 museums serving as case studies, and representatives of 25 museums in discussion groups.

**The Findings**

Small, emerging, minority, and rural museums offer services in all of the nation's communities, from inner city to suburb to remote, rural places. In many cases these museums are the only local cultural resource. A great number of dedicated people work in these museums every day to collect, preserve, and interpret the material, cultural, and scientific heritage of the nation. Taken together these museums account for a vast reservoir of educational and cultural opportunities.

**Number and Type of (non-federal) Museums**

| Type        | Number | Percentage |
|-------------|--------|------------|
| All Museums | 8,934  | 100%       |
| Small       | 6,660  | 75%        |
| Emerging    | 4,674  | 52%        |
| Minority    | 441    | 5%         |
| Rural       | 3,943  | 43%        |

In looking broadly at the results, the museums that are the primary target of this assessment—small, emerging, minority and rural—give responses very similar to one another and similar to responses from all museums. For that reason and for simplicity, graphs and tables present all questionnaire responses unless otherwise noted. (Additional technical analysis is provided in Appendix D).<sup>2</sup>

**Services to the Public**

Every small, emerging, minority and rural museum offers exhibitions to the public. The average small museum with only two full-time staff members and an annual operating budget under \$90,000 is open 221 days and serves over 16,000 visitors a year. Seventy-three percent of the questionnaire respondents provide school tours, 66% provide adult tours and programs, and 70% hold special events for the public. Participants report the greatest unmet demand is for school tours and programs.

Despite the dedication and motivation of people working in the target museums, this report confirms the general impression that the staffs of these museums frequently lack the basic tools and knowledge to operate at professional levels or to fulfill the museums' potential to serve their communities. Overwhelmingly, the responses to the questionnaire indicate great needs for additional financial support, staff, equipment, training and space. The participants in case studies and discussion groups express a strong desire to attain higher levels of professional operation but lack the resources to accomplish this goal.



## Resources Needed

In the area of financial support and other resources for museum operations, respondents report high levels of need, as follows:

- 97% need more money
- 94% need more staff
- 94% need better equipment
- 87% need more training
- 83% need more space

If the most frequently identified need, financial resources, were met, access to all other types of resources would be increased. On the whole, small, emerging, minority and rural museums report earned income, individual donations, and membership and friends

groups as the main sources of operating support. These museums indicate a desire to rely less on individual donations and to have more support from corporations and foundations.

## Technical Assistance and Implementation

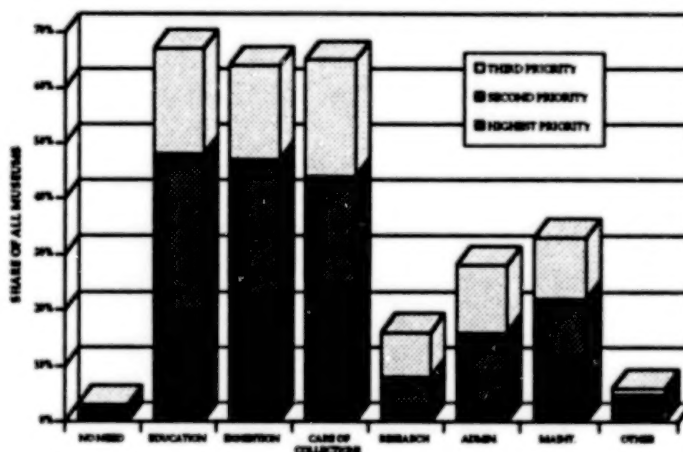
In many cases, however, merely having information about fundamental museum operations would be the first, best step to help the people working in small, emerging, minority, and rural museums chart a clear course to higher levels of professionalism. Many participants in this assessment are unaware of currently available sources of training and information. Access to information about training opportunities and financial assistance to participate in training opportunities would be highly beneficial to most of them.

Museum workers who have successfully found sources of training need financial assistance to begin to implement what they have learned. Many times participants know how to proceed to the next level of professionalism, but lack funds to take the next step. For this group, financial support for implementation is needed.

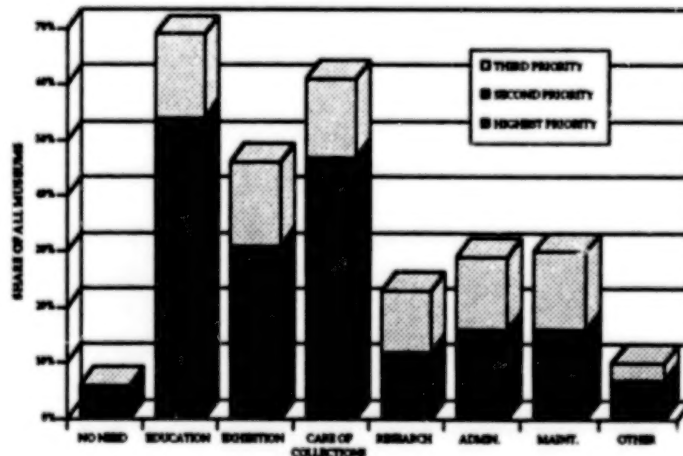
## Resources Needed by Area of Operation

In the questionnaire responses, in the case studies and in the discussion groups, museum workers consistently report their highest need for resources lie in three areas of operation: 1) educational activities; 2) collections care and management; and 3) exhibition. These areas of activity are at the core of any museum's mission. Typical problems resulting from inadequate resources are provided below.

Does Your Museum Need More Money to Accomplish the Following Activities



Does Your Museum Need More People to Accomplish the Following Activities



### Collections Care and Management—

Museum staff members face a number of problems in providing care and management for the collections entrusted to them. Many staff have not been trained in the procedures for useful collections management, and others simply lack the funds to do what they know needs to be done. Many lack an effective or enforceable collections policy. Chronic understaffing contributes to a backlog of record keeping. Collections are housed in cramped spaces and harmful environments.

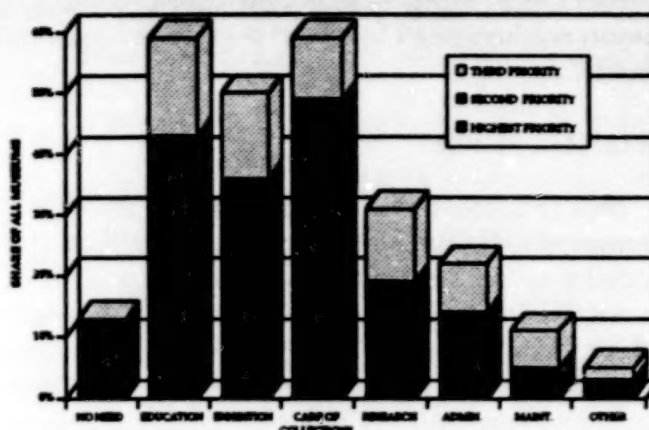
**Educational Programs—**The demands the community makes on the museum are greater than the museum can meet. More staff is needed to develop and implement educational programming activities. Many of the workers who strive to improve and expand programming need additional training. Museum workers need better equipment and more space for programs.

**Exhibitions—**In order to produce exhibitions and protect the collections at the same time, many museums' staffs face the problems of insufficient equipment, space, and training. The lack of staff, financial resources and space inhibits the museums' ability to borrow or rent traveling exhibitions from other sources.

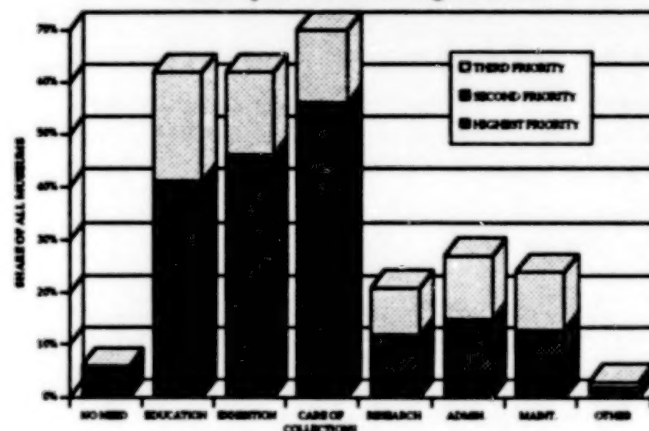
**Research—**Most museums' staffs face inadequate records for the museums' collections. They frequently need additional training in research techniques and in specific subject matter to provide basic documentation for collections. For rural museums, resources to conduct research are not available nearby, and using outside sources can be very time consuming.

**General Administration—**Administrators of small museums have more demands than they have the time and expertise to meet. For some, solving the problem means additional staff to help with the duties, for others the issue is training in a broad range of specialized activities. For the small organization, turnover in staff is frequently high so that training to manage the museum is an ongoing issue.

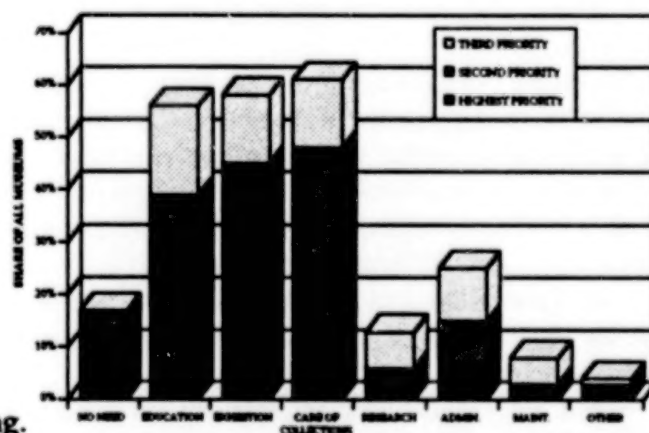
Does Your Museum Need More Training to Accomplish the Following Activities?



Does Your Museum Need Better Equipment to Accomplish the Following Activities?



Does Your Museum Need More Space to Accomplish the Following Activities?





**Maintenance**—Museum buildings of all types and age have significant maintenance needs and problems due to the specialized purpose of protecting and preserving the national heritage. Museum workers need financial help, better equipment and more people to solve maintenance problems.

### Federal Assistance

Ninety percent of museum respondents to the questionnaire do not expect the federal government to be a main source of support. Less than half applied to the federal government for financial assistance in the last two years, but of the 44% that applied, 65% received support at least once. Forty-one percent of respondents report that they are satisfied with the federal assistance available to meet the needs of their museums; 59% are not satisfied. The respondents to the questionnaire name more information on federal programs and more assistance in applying to federal programs as being most useful to them to get and use federal funds. Respondents indicate as a third choice, that more money in federal programs would be useful in helping them get and use federal funds.

All of the case study and discussion group participants and many of the questionnaire respondents expressed their appreciation that Congress had asked IMS to conduct this assessment. Many believe they are unknown to and beyond the interest of the federal government. As one person in a discussion group expressed her feeling, "In one way you have already begun to meet our needs, because one of the needs of small museums is to be heard, and so I thank you for hearing us today."

### How The Needs Can Be Met

The needs of small, emerging, minority and rural museums should be addressed simultaneously from all existing resources for help and support, but at higher levels than currently exist. The first step in addressing the needs of these museums is knowing who and where they are and how they can best be served.

Funders should make extra efforts to identify and reach small, emerging, minority and rural museums and should increase specific funds for financial and technical assistance available to them. In addition, funding agencies at all levels should be ever mindful of the perception held by small, rural, emerging and minority organizations that program guidelines, application requirements, and agency staff are not accessible to them. Funders need to simplify programs of support for this group.

Museum associations and state agencies that provide technical training and assistance should be more aggressive in identifying small, emerging, minority and rural museums within their service areas and in encouraging them to take advantage of technical assistance opportunities. On an organizational and an individual basis, museum professionals should recognize the mutual benefits of making professional advice available to small, emerging, minority, and rural museums and should find effective ways to provide help to them on an occasional or regular basis. As these museums are frequently the closest or only model a community has of a museum operation, helping these museums professionalize will enhance the local and national public image of museums.

Until individuals who are actively involved with museums—as government workers in agencies that provide assistance, as museum association staff, and as individual members of the museum community—help these small, emerging, rural, and minority museums in their dedicated work, educational opportunities will continue to be lost on a daily basis and collections now in jeopardy will soon be lost irrevocably.

## Acknowledgments

Many generous people contributed to this report. Many associations helped us begin this project with our collection of their lists to develop our Universe List. Two advisory groups helped shape the definitions for the study and strongly influenced the content and tone of the questionnaire, making many helpful suggestions to ensure that museums would respond to it. The participation by members of the museum community who completed and returned the questionnaire is the most essential component of this study. Knowing that museum administrators have numerous surveys come across their desks, I am particularly grateful that they were willing to complete and return the one for this study. The staff of the twelve museums that participated as case studies were extraordinarily generous with their time. I thank them for their candid discussions of the problems they face and strategies to solve them. I appreciate the participation of the representatives of the museums who attended the discussion groups for their willingness to take the time away from hectic schedules. I personally gained enormous insights into the challenges and rewards each one faces. I would like to thank the Director of IMS, Susannah S. Kent for supporting this project and taking a sincere interest in the activities. Jamal D. Bryant has my thanks for the time and talent he contributed during his stint as an intern. Mamie Bittner, Michelle Margeson, and Jessica Johnston provided the design and layout. Above all others, I give credit to Edwin Oliver, Program Assistant at IMS. His contributions on nearly all aspects of the project have been invaluable. The success and completion of the project is in large part the result of his very excellent work.

## Introduction

It is appropriate that Congress asked the Institute of Museum Services in 1990 to conduct this assessment of the needs of certain museums that may be characterized as small, emerging, minority or rural.<sup>3</sup> Since its inception in 1976, the IMS mission has been to help museums improve their educational services.<sup>4</sup> IMS is unique among federal agencies in focusing on the museum as an institution and fostering institutional improvement.

In its fifteen years of grant-making, IMS has met its mission through a number of programs. Chief among them has been the General Operating Support program which supports museums operating at high levels of professional standards. Second in size is the Conservation Project Support program that gives competitive grants for museums to establish and implement institutional conservation plans and priorities. These two programs primarily serve established, professionally-staffed museums.

IMS also offers small grants for technical assessment which are aimed at smaller museums that are beginning to advance to higher levels of professional operation. These grant programs are non-competitive and non-matching. They are: Conservation Assessment Program, which provides an analysis of the museum's institutional conservation needs; Museum Assessment Program I, which evaluates the overall operations; MAP II, which concentrates on collections management; and MAP III, which focuses on the museum's interaction with and perception by the public.

Another very small IMS program, the Professional Services Program, supports projects for professional museum associations to assist their members to improve their services and operations.

Unfortunately, regardless of the variety of IMS' and other federal agencies' offerings, the needs of small, minority, emerging and rural museums remain largely unaddressed by federal programs. The first step in addressing the needs of these museums is knowing who they are and how they can best be served.

We feel certain the activities to collect the information to complete this needs assessment have helped us to know who they are and what they need. We hope that this report will demonstrate the interest that exists at the national level within IMS, the Administration, Congress, and other parts of the federal government.

The Institute of Museum Services thanks the Congress for the opportunity to conduct this assessment and to report to them the needs of the nation's under-served museums.

# **Institute of Museum Services**

## **National Needs Assessment of Small, Emerging, Minority and Rural Museums in the United States**

### **Methodology**

When thinking of museums, many people are likely to envision large, urban museums such as the Smithsonian museums on the mall in Washington, DC or the Metropolitan Museum of Art in New York City. Other people in small towns all across the nation are likely to be more familiar with the small, local history museum. Both visions of museums are valid. Art museums are highly visible because of media coverage and high attendance figures; local history museums are well known because nearly every community has one. Thousands of museums enrich the American cultural landscape. This report examines the needs of a portion of them. Our challenge in conducting this assessment of the needs of those museums that are characterized as "small," "emerging," "minority," and "rural," has been to define the terms, including the first task of defining the term "museum."

### **Definition of Museum**

For fifteen years the definition used by the Institute of Museum Services to define museums for the purposes of determining their eligibility for grant funds has been highly serviceable. The IMS definition is closely aligned with those of other agencies and of museum associations. The basic IMS definition, therefore, was chosen for this study.<sup>5</sup> An institution is considered a museum if it answered yes to a series of questions to indicate that it meets the following definition:

A public or private not-for-profit institution organized for essentially educational or aesthetic purposes, which cares for, owns, or uses objects (living and non-living). An institution that owns or operates a facility for exhibiting to the public, and for which exhibiting to the public is one of its main purposes.

This definition is structured to be inclusive of all museums, regardless of levels of professionalism or service. We included large, full-service, professionally staffed museums that are open all day, every day with an assortment of programs and facilities, together with small all-volunteer museums that open their exhibits only on summer weekends. It includes art museums to zoos, botanical gardens to science and technology centers, history and children's museums, natural history and specialized museums, among others. Our intention is to capture the full range of institutions that hold and interpret our material, cultural, and scientific heritage.

### **Definitions: Small, Emerging, Minority, and Rural**

Next we had to define by what characteristics we should consider museums to be small, emerging, minority, and rural for this study. To do this, we convened two advisory groups. The first group was composed of fifteen people from across the nation who either work in or work with museums that represent the target museums. The second group consisted of people from other federal agencies that assist museums and from national museum associations.<sup>6</sup> With their input, we arrived at the following definitions as they apply to museums.

### **Definition: Small Museum**

"Small" is the most relative of all terms for this assessment. Whether a museum is considered small generally depends on the size of the operating budget and the number of staff. Other factors,



such as the size of the physical plant or the number of objects in the collection, are generally not criteria, although they, like the number of staff, can be dependent on the size of financial resources.

The most commonly offered criterion is the size of the operating budget. Unfortunately, there is little common agreement as to how large a museum's budget must be before it is no longer a small museum. In considering operating budgets, the most striking differences appear in comparing disciplines. For example, a small historic house may have a \$50,000 budget, but a zoo considers itself small if it operates on less than a million dollars. For the vast majority of the museum field, a museum with over a quarter-million dollar operating budget is well out of the "small" category.<sup>7</sup> We find more agreement about staff, with general consensus that a small museum has no more than five full-time, paid staff members.

For the purposes of the needs assessment, we adopted the following definition:

A small museum is one that has:

- five or fewer full-time paid or unpaid staff, or
- an annual operating budget of under \$250,000.

Our selection of \$250,000 operating budget as the point above which a museum was no longer considered small is somewhat arbitrary. We assume, however, that museums with operating budgets of \$250,000 or less will also have five or fewer full time staff and that, therefore, there is a high degree of consistency between the two.

**Pimeria Alta  
Historical  
Society  
Museum  
*Nogales, Arizona***

## C A S E S T U D Y

**T**he Pimeria Alta Historical Society Museum is just two blocks north of the U.S. and Mexico border. The museum's physical placement reflects the institution's active exploration of the interdependence, between Nogales, Arizona, with a population of 20,000, and Nogales, Sonora, with a population of 200,000. No natural boundary separates the two countries, so that the cultures of the two towns easily intermingle.

Through its collections and exhibitions, the museum pursues its larger stated mission to tell visitors of the pre-historic and historic past of the entire region encompassing southern Arizona and northern Sonora. In keeping with its purpose and location, the majority of the museum's staff, board, and visitors have Mexican cultural affiliations. All exhibition labels and publications are in both English and Spanish to accommodate visitors.

### Stages for Improvement

Director Susan Spater sees the evolution of the historical society in separate stages—an evolution that is typical of

multiple historical societies nationally—which could very well serve as a "road map" for museums in any of the early stages. The first stage of about 30 years saw an active volunteer group dedicated to collecting artifacts (storing them first in their homes and next in nearly inaccessible public facilities) and interpreting the region through lectures and organized excursions. The second stage began in 1979 when the museum acquired space in its highly visible public building and hired its first professional staff member. With that commitment, began a slow but steady process of increasing levels of professionalism.

Like many small museums that have grown out of community consciousness, it quickly launched public educational programs to attract, support and to demonstrate its value. The success was also a roadblock. Taking on a major archaeological project at the urging of the school superintendent sidetracked the museum from getting fundamental policies and procedures in place. Susan Spater recognizes the value of the project but admits that it was the wrong time and too big in scope



**Pimeria Alta  
Historical  
Society  
Museum  
Nogales, Arizona**

for the small staff. In retrospect, however, it benefited the museum. As Susan Spater says:

It was okay; we muddled through it. We provided some real archaeological training for our students. We made a collection of material that is significant—that just exacerbated our collection problem.

It did throw us into the concept of strategic planning....It did bring to our attention the fact that if you don't have a plan, it's chaos, because you don't have any self-defense.

Stage three began in 1984, a period devoted strongly to collections management. In an innovative partnership with two other small Arizona museums and the state museum, the Pimeria Alta Museum shared an itinerant registrar (each museum had his services for four months). With his help, the museum ended its 36-year history of collecting with no policy, no consistent record keeping system, and no scope.

The museum received a series of small IMS General Operating Support and Conservation Project Support grants and two Museum Assessment Program grants. The GOS grants allowed the museum to hire a collections manager to implement the plan and lay out a specific agenda for inventorying and evaluating the collections. During the same period, the Board approved a collections plan and made a serious commitment to professionalization, saying that the primary commitment of the institution and its resources was the intellectual and physical control of its collections. In 1990, the Board concurred that the size of the backlog demanded a full-time professional registrar, who was hired in 1991 to be in charge of all collections management activities. The registrar works through the inventory process with the collections committee of the Board to assess the appropriateness of each item, with about two-

thirds of the objects ultimately being retained.

Consecutively, the Director was grappling with problems of the 1914 building, the original City Hall, realizing that securing the building was the first step in collections management. Slowly, the museum got local support to remove asbestos, an antique boiler, and defunct piping, allowing it to renovate the basement for much improved collections storage space.

Part of the planning for improving the collections storage environment comes from the report of a general conservation survey, also supported with an IMS grant. The Director was very grateful for the broad view of the conservator who saw the very worst of the museum's problems without seeming shocked or reprimanding. Speaking of the experience she had with the conservator, the Director says:

She recommended something so basic and so elemental, but that is very hard to accomplish in a small museum, "Separate all the collection from anything that is not the collection." It's tough!

The next step in the collections management plan is to do the research to fully document the collections, acquiring the interpretive material that places the object in context—the information that makes that object truly valuable and truly worth conserving—an area that is a problem for many history museums.

Ms. Spater believes that historical societies and museums are doing an extremely important task, but she expresses uneasiness about whether history museums will ever be fully utilized. She believes that the case for museums must be made at the national level.

### **Museum and Community**

The Director compares the development of the museum to juggling balls, commenting that in small museums progress is almost never linear. For the

**Pimeria Alta  
Historical  
Society  
Museum**  
*Nogales, Arizona*

Pimeria Alta Museum that means while it is making great progress in collections care and management, the loss of some key people in the community and in the museum has set back progress in educational activities. But, the Director sees that effort evolving again in the future, particularly as the museum gains control of the collections environment and records.

The Director recognizes that community involvement in supporting and understanding the museum's purpose is crucial for its long term survival. Like many museums, the Pimeria Alta Museum's primary sources of income are community based through memberships and earned income. And, like many museums, fundraising is an ongoing activity. According to the Director, viewed strictly from a financial perspective, the museum is always one year away from closing down.

Both Board and staff expend great amounts of energy on a multitude of fundraising projects to raise the \$125,000 that operate the museum and pay the two full-time and two part-time staff salaries. The city government provides support for some special renovation projects and upkeep, as well as providing the space in the building rent free.

Having been very successful in getting support from federal grants for the museums, Susan Spater is somewhat satisfied with federal assistance, but expresses her view that while the programs are good, the amount of money in the programs is too low. Of her own experience with raising support, she says:

Without federal support,

the potential of [this museum] to fulfill its mission would remain chronically underdeveloped. The federal support for us has made the difference between a struggling institution treading water to exist day-to-day...and a museum that brings in outside expertise, learns from its mistakes and increases its level of local support by increasing the quality of services and programs....The funding strategy for this small museum has been and continues to be...using multiple sources, from local to state to regional to national and, in our case, international.

Susan Spater attributes part of her professional training to putting together the IMS GOS application. She says it is a great self-evaluation of the museum's operations and says that because all the activities of a small staff pull them away from an integrated program, preparing the application is the one time in the year to evaluate. She also says that it is crucial to look at sources of cash and non-cash community support, as the application asks, and to recognize that resources for the museum are not necessarily dollars. Other resources are within the community. Ms. Spater feels strongly, however, that for a museum, any museum, to be able to garner those resources, which in turn benefit the community, the museum needs staff, one that is highly trained and committed—and to have a professional staff, she says, you have to have cash.

**Definition: Emerging Museum**

Nearly every established museum can be considered an emerging museum, in that it strives for growth in visitation, education, collections, and other public services. The museum that is in the planning stages but not yet organized can be an emerging museum as well. The group of museums most appropriate to this assessment, however, are those museums that are open and operating but that are at a level of operation between the nascent museum and the well-established museum. An emerging museum as one that participates in activities to increase or redirect its professional

operation. Defining an emerging museum centers around the concept of the growth of a museum toward adopting significantly higher levels of professional standards of operation or of significantly redirecting the course of the museum.

For the purposes of this assessment, we adopted the following definition:

An emerging museum is one that within the last two years has done at least one of the following:

- opened to the public for the first time
- formed a Board of Trustees or other governing authority
- developed bylaws, constitution, or charter
- developed a statement of purpose
- developed a long range plan<sup>8</sup>
- received 501(c)(3) status from the IRS
- started to raise operating funds
- started to raise capital funds
- established an endowment fund
- fundamentally revised its purpose
- appointed its first staff member
- appointed its first staff member whose responsibilities are primarily curatorial or educational

Areas of change within a museum that would indicate growth in basic professional standards are listed above. This list allows us to identify museums that are changing in ways that are likely to increase professionalism.

**Alexandria  
Museum  
of Art  
Alexandria,  
Louisiana**

| C A S E                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |  |  |  |  | S T U D Y                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |  |  |  |  |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|--|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|--|
| <p><b>A</b> young and growing institution in the heart of the city's business district, the Alexandria Museum of Art is the only public, cultural institution in central Louisiana. With the arrival of Wm. Steven Bradley, the current Director, in 1987, the Museum undertook a major demographic and marketing survey that has helped define and direct the activities of the Museum. Not unexpectedly, the survey found large segments of the community that were unfamiliar with the Museum. Mr. Bradley summarized what the survey found:</p> <p style="padding-left: 40px;">It became pretty clear that we needed to raise our profile in the community considerably...and that we weren't perceived as being really active, that we weren't perceived as a contributor to the quality of life or to the economic development of the</p> |  |  |  |  | <p>community....What we learned [was] that to attract the...potential audience, we had to get back into the educational business in a big way, we couldn't just offer classes. We had to become an educational institution.</p> <p>The survey results have been a major catalyst for the Museum. Clearly defined target audiences within the population now direct the Museum's activities. In the last two years the Museum has revised its statement of purpose, developed long range plans, started to raise capital funds, and established an endowment.</p> <p><b>Education</b></p> <p>The Museum actively and aggressively develops and promotes programs for the Black community that comprises 50% of the city's population and 30% of the</p> |  |  |  |  |



**Alexandria  
Museum  
of Art  
Alexandria,  
Louisiana**

parish's. The Museum sponsors artists' residencies in the schools, contacts school principals individually, organizes cooperative projects with community groups, and brings African American art exhibits from outside the region that tie to the sixth-grade social studies curriculum.

The Museum opened a Children's Educational Gallery adjacent to the main building in February 1991. The unobstructed plate glass storefront windows and canopied doors boldly announce the hands-on educational activities to the downtown crowd. Equally important is the rural population. The Museum has just embarked on a three-year Rural Arts Initiatives grant from the National Endowment of the Arts to develop outreach educational programs. The Museum attracts 35,000 people annually, but with the expanded educational agenda it clearly needs more staff to fully develop its potential.

### **Collections Care and Management**

With about 1000 pieces in the collection, the staff has good control of the permanent collection's records and physical environment. Written policies are in place, and the staff completed a comprehensive inventory within the last year. Nearly all the collection is catalogued. The condition of the collections is largely stable but some pieces have suffered from inherent deterioration and from insect infestation. Because the staff is fully aware of the potential for insect infestation due to Louisiana's climate, they vigorously enforce good housekeeping practices.

The sprawling physical facility presents some major challenges in collections care that will entail significant amounts of money to improve. One of the first things Steve Bradley mentions about his museum is that it has nine roofs. The largest roof covers the 1898 partially renovated bank building. The other roofs cover another five buildings and connecting passageways. The variety of spaces is a mixed blessing. While offering much needed space for offices, storage and exhibitions, they hinder the Museum's environmental control except in a central gallery and in the storage area for the small permanent collection.

The museum has seven HVAC systems, all of them of different configura-

tion, age and efficiency—a situation that the Director identifies as a very serious problem. Large portions of the museum's six buildings have no climate controls. Because the spaces have limited heating and cooling, the Museum's ability to borrow many types of more fragile art work for exhibition is restricted.

A recent Conservation Assessment Survey report funded by IMS identified many areas for improvement. The Museum is implementing measures to control lighting problems and is monitoring temperature and humidity controls in exhibition areas more aggressively. Air pollutants, however, are an undetermined but potential hazard. The Museum is next to a bus terminal, on a major highway, and near a long-term construction site.

### **Staff Training**

With three full-time paid staff and six part-time, more than half of the Museum's \$250,000 budget goes to salaries. Although the Director has been at the Museum since 1987, he identifies staff turnover as a fairly serious problem. As a small art museum, it attracts staff from the local community who need total on-the-job training in museum operations or it attracts trained entry level professionals in curatorial, collections care, and educational positions who may soon move on.

The staff also needs specialized training for cataloguing the contemporary art collection. Typical research techniques and sources are sometimes inadequate for contemporary artists who are not major names. None of the staff is trained in maintenance. Steve Bradley believes that maintenance, especially for a facility like his, is as complicated as any other area of activity.

### **Federal Funds**

Within the last two years the Museum has received several federal grants, three from IMS and one from NEA. Based on his current problems with the buildings, Mr. Bradley favors fewer limitations on the use of federal funds. He would also like to see more money available for capital expenditures. He says that federal funds go for things that would be hardest for them to fund otherwise.

## Definition: Minority

As the 1990 Census data indicate that the population of the United States is 80% White, all other racial and ethnic groups will be considered minority populations for the purposes of this needs assessment. Minority means the racial and ethnic groups that have a smaller representation than the dominant White ethnic group in the U.S. population.

For the purpose of defining racial and ethnic categories for this assessment, we used those established by the Office of Federal Statistical Policy and Standards (Directive No. 15). The basic racial and ethnic categories for Federal statistics and program administrative reporting are defined as follows:

- a. **American Indian or Alaska Native.** A person having origins in any of the original peoples of North America, and who maintains cultural identification through tribal affiliation or community recognition. (Pursuant to the Indian Self-Determination and Education Assistance Act (25 U.S.C. 450b(b))
- b. **Asian or Pacific Islander.** A person having origins in any of the original peoples of the Far East, Southeast Asia, the Indian subcontinent, or the Pacific Islands. This area includes, for example, China, India, Japan, Korea, the Philippine Islands, and Samoa.
- c. **Black.** A person having origins in any of the black racial groups of Africa.
- d. **Hispanic.** A person of Mexican, Puerto Rican, Cuban, Central or South American or other Spanish culture or origin, regardless of race.
- e. **White.** A person having origins in any of the original peoples of Europe, North Africa, or the Middle East.

For a museum to be considered a minority museum, it is important that the people who are members of the minority population be a majority of the governing body who set policy and of the staff who implement the policy. In addition, the mission of the institution must be tied to the minority population or the minority population must dominate in the audience served.<sup>9</sup>

## Definition: Minority Museum

For the purposes of this needs assessment, we adopted the following definition:

A minority museum is one having:

- the majority of the staff and governing body consists of persons belonging to one or more of the minority populations of the United States, and;
- the majority of its constituency is one or more of the minority populations of the United States, or
- as a main purpose to serve, or interpret the culture of, one or more of the minority populations of the United States.

**Society for the  
Preservation of  
Weeksville  
and Bedford  
Stuyvesant  
Brooklyn, New York**

| C A S E S T U D Y                                                                                                                                                                                                                                                                                                                          |  |  |  |  |                                                                                                                                                                                                                                                                                                                                    |  |  |  |  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|--|
| The unlikely juxtaposition of the 1840's to 1880's historic houses along the remnant path of the Hunterfly Road and neighboring the inner-city housing project is the most visible cue that the Society for the Preservation of Weeksville and Bedford Stuyvesant History holds a unique place in the physical and historical landscape of |  |  |  |  | central Brooklyn. Executive Director Joan Maynard believes it is a miracle that the houses still exist.<br>Exhibitions that chronicle the lives of a prosperous African American merchant class community of the last century contrast sharply with the coiled razor wire that tops the chain link fence surrounding the buildings |  |  |  |  |



**Society for the  
Preservation of  
Weeksville  
and Bedford  
Stuyvesant  
Brooklyn,  
New York**

and grounds. Working with the city and borough to improve the immediate environment, the museum leases an adjacent lot from the city that is a community garden for the project's residents. The museum staff has helped close crack houses, and they offer an annual "Family Festival" that attracts up to 1000 of the project residents to the museum. Unfortunately the good works of the museum staff did not prevent a break-in over the 1990 December holidays, which was a major setback for the museum. The burglars caused great damage to the historic buildings (ripping out copper pipe and causing flooding of the buildings) and stole office equipment. Security remains a constant concern.

Joan Maynard has been on the staff for 20 years. Largely through her efforts and inspiration the museum receives support from borough, city, state, and federal programs that totals \$268,000 annually—about half goes to operating and half to capital expenses. As Director, she raises the operating funds for the museum year-to-year. Fundraising is the single-most time-consuming activity of her job, but within the last two years the museum established an endowment fund. She hopes growth of the endowment will let her concentrate on activities other than fundraising. One very valuable result of her efforts was a grant from the National Endowment for the Humanities that supported self-evaluation and

long range planning.

### **Educational Activity**

"Weeksville, Save the Memories of the Self," part of the museum's logo, expresses the goal of the Society to give the present African American population of New York City an understanding of and pride in their past heritage and culture. Believing so strongly in the educational mission of the museum, Joan Maynard identifies educational programs as the area of operation where the needs are greatest for all resources.

A reconstruction of one of the historic homes, which will be completed by the end of 1992, is financed by an amalgam of public and private funding. When completed, it will expand the space for educational programs on the first floor, provide moisture-barriered storage in the basement, and provide housing for a full-time caretaker on the third floor. A longer-range goal is to acquire by long-term lease adjacent city property and construct a building that would provide larger exhibition and programming space as well as much-needed visitor bathrooms and water fountains.

Three quarters of the 6000 visitors in the last two years are children who come in school tours—from all over the city but principally from Brooklyn. Lacking a staff member specifically assigned to educational activities, Joan Maynard and her assistant serve as tour guides. One primary goal is to hire an educator full-time who would work with the school districts to develop a fourth-grade curriculum for state and local history using the museum's historical and archaeological collections. Joan Maynard expresses frustration at the lack of money for an educator's salary, recognizing that living costs in NYC means a high salary.

### **Collections Care and Management**

Despite the original reclamation of the historic houses, the houses continue to need maintenance and repair. None of the buildings have climate control; peel-



**Society for the  
Preservation of  
Weeksville and  
Bedford  
Stuyvesant  
Brooklyn,  
New York**

ing paint may indicate a water problem; plywood covers the windows. Work is ongoing to restore the interiors of the historic buildings.

Collections are housed in the historic buildings, both on display and in storage, and off-site in the homes of friends of the museum. Although supporters of the museum want to help the museum build its collections by donating their family records and belongings, Joan Maynard realizes without means to properly care for the material she cannot ethically accept them.

Improving the physical environment of the collections is a high priority for the Director. Such simple—but costly—protection as steel shelves and acid free materials are beyond the budget's reach. Joan Maynard admits her own lack of knowledge about standards of collection care and would like to be able to hire the expertise and staff to make the appropriate changes.

**Maintenance**

As with other aspects of the museum's operations, a deficiency of money and staff presents problems for day-to-day maintenance. The museum has a person who comes part-time to attend to basic needs such as cutting the grass and vacuuming. Joan Maynard explains what that means in her case:

We pay him, when we have money basically....Lots of times we do it ourselves....If he couldn't come, I would have to vacuum. Then I couldn't work on this proposal. So, it's horrible choices all the time.

Already receiving some support from the city, Joan Maynard hopes that in better economic times the city will be more supportive of the museum in providing maintenance for both buildings and grounds, similar to the model used for other city museums.

**Definition: Rural**

Rural areas are a large part of the national landscape. One study finds, for example, that of the 3067 counties in the lower 48 states, 83% are classified as rural and that 28% of the population lives in those counties.<sup>10</sup> Numerous government agencies and policy analysts have attempted to define "rural." The most complex definitions seem to be attached to programs that distribute money according to formula.

Advisory committee members felt, however, that the person completing the questionnaire is the best one to determine the museum's location given the choices of rural, suburban, urban, and inner city, and that further definition is unnecessary for the purposes of this assessment. They felt that an equally important characteristic of a rural museum is one of isolation from other museum professionals or other sources of help and advice.

For the purposes of the assessment, we asked the museum respondent to identify the location as rural and indicate if isolation from access to resources is also a characteristic of its location.

**Definition: Rural Museum**

For the purposes of the needs assessment, we adopted the following choices for self definition:

- rural, suburban, urban, or inner city
- more than an hour's drive away from a major urban area,  
from a college or university,  
from another museum,  
from a major airport.

**Morrow  
County  
Museum**  
*Heppner, Oregon*

**T**he Morrow County Museum in Heppner, Oregon is the quintessential rural, community museum. A private local patron paid for the building to house the museum which opened in 1960. The residents built the collections with donations, and they continue to do so. The residents love the permanent exhibits. The county commissioners and city officers support it financially with increasing funds. The Director Marsha Sweek was born in Heppner and has spent most of her life there.

The Museum is a surprising resource in a town of 1400, isolated in an agricultural valley a four-hour's drive east of Portland. Ninety percent of the estimated 5000 objects in the collection are on exhibition either in room settings along one wall or lined up in cases throughout the six galleries. The collections primarily chronicle the pioneering period to early settlement, from 1890 to 1920. The director has been slowly reorganizing the collections to bring like things together and to make the more popular parts of the collection more accessible to the visitor, both visually and within their historical context.

#### Collections Care and Management

The community has always been supportive and is becoming more supportive. The Director, Marsha Sweek, believes that the county's commitment to hire her and extend her paid hours to three-fourths time is a real step forward—although like many other staff members of small museums she works full-time for part time pay. She is the first real administrator of the museum, centralizing the basic functions that until recently were handled by various board members. She describes her position:

The day-to-day running of the museum has become my responsibility, where before it was mostly a case of opening the door and accepting things that came in. I had a mandate from the county to do more with the museum.

She realizes her greatest needs are in

care and management of the community's collections. Over its 32-year history the museum building has simply grown room by room as the collections grew. The guiding principle for the first 20 years, according to the Director, was "we're going to save everything we can and it will be here for you to look at." In the last decade, the museum has adopted by-laws and a mission statement. The museum is now developing a collections policy, a main goal for the director. Like many directors of small community museums, she recognizes that a clear policy will help maintain good relations with past and potential donors who may not realize that the museum's primary role is educational.

She faces what she describes as a decade-long project to inventory the collections. The accession records have been inadequately kept. As a result, every item has to be compared to the old records and new records created.

Marsha Sweek says of her situation:

Nothing has ever been done with the collection except to dust it off and put it out where people can see it. While part of the charm and value of the material that is here, by and large, is that it was well-used and had a life before it came here,...it's impossible to retrieve, from the records, any one item. If you wanted to see Aunt Fanny's bustle there would be no way to go to the records and say it's in that case or in that one.

Another serious problem is the lack of storage and work space. Virtually all of the 10,000 square feet is for exhibition. Marsha Sweek has merely a desk at the front door where she processes collection objects. Small projects can be done in the morning before the museum opens for the afternoon, but the time to take things out then put them away cuts down on real work time. In response to



**Morrow  
County  
Museum**  
*Heppner, Oregon*

this problem, the museum closes in January to tackle larger projects. Here is the director's description of the first year's project to deal with the stored textiles:

Out of every trunk, out of every drawer, everything in here was just full. We pulled out all the clothes and linens and things like that, got all the textiles out. We made a list of them and wrapped them in acid-free tissue and got them in acid-free boxes, just until we can get back to them. It took us a month to do that, they were just everywhere. It's because there is no storage....I have very limited knowledge but I found out enough to get them in boxes.

Marsha Sweek believes she needs training in collections care and management as she faces these problems. Although the collections are largely in good shape, she feels she doesn't know what supplies and equipment should be her first priority. She has had a conservator come to the museum with funding from an IMS Conservation Assessment Program award who helped her recognize some of the less obvious problems. For example, while the museum has no pest or humidity problems, temperature fluctuations are extreme in entry areas, light levels were



Marsha Sweek, Director, Morrow County Museum, Heppner, OR

too high and the florescent tubes needed filtering sleeves. On the recommendation of the report she immediately lowered light levels, ordered UV filters and began to rehouse the important, original photograph collection and began having archival negatives made.

The one small storage space is cramped and unworkable. Cleaning and organizing that space will be the next winter's project. The director believes the museum will likely need better shelving and more acid free materials.

### Exhibition

Only one space within the museum allows the Director to have temporary or changing exhibits. She draws from the permanent collections and borrows some small traveling exhibits. She finds that this strategy attracts people from the town who may not have come for twenty years. She has children's art and craft shows to attract families. Having an active program of temporary exhibits also pleases the long-time supporters who want to see the main exhibits stay the same.

Marsha Sweek has no plans to make major changes to the permanent exhibits. Her reason:

They're very popular. And second only to my responsibility to the material in the collection is my responsibility to the people who come here. They love this. Until I see or come up with an idea that is so stunning that there is no doubt in my mind that both the collections and the audience would be better served by changing it, I won't. It suits the collection and it suits the audience—it's appropriate.

One of the goals that Marsha Sweek has for the museum is to bring in more exhibits from the "outside," that people in the community would not be likely to see otherwise. To accomplish that, she needs a lot more information about what is available to a museum with her



**Morrow  
County  
Museum**  
*Heppner, Oregon*

limited financial resources. The other problems with bringing in traveling exhibits are that she has no place to store the shipping crates and that the museum has very low security controls.

**General Administration**

Marsha Sweek came to the museum with some background in museum operations, having worked at two other museums earlier. She "lobbied" to get the job when it came open, and despite the challenges she considers it a privilege to be the director. Although she has very limited travel time or money and very limited funds for membership dues,

she maintains a membership in the state association. She wishes there were more workshops available about fundamental museum operations within some reasonable distance and at a low cost to help her get the training she needs.

What she needs most is information about where to turn for help:

We're at a pretty bottom line operation here. I need direction and I need resources to meet the needs of those directions. Just point me at sources of information and sources of help. I'll pursue those sources, but I need to know where they are.

## Collecting Data on the Needs of Small, Emerging, Minority, and Rural Museums

We selected three methods to collect data from museums for this needs assessment:

- 1) responses to a questionnaire mailed to a random sample of 524 museums<sup>11</sup>
- 2) site visits to 12 museums serving as case studies
- 3) discussion groups of representatives of 25 museums.

The data collected with the questionnaire allow valid inferences about the total museum universe as well as about the needs of the museums that are the target of this assessment.<sup>12</sup> The data from the statistical analysis is reported primarily in tables, graphs, as well as numerically, in the text. The information from the case studies and the discussion groups is reported as narrative illustrations.

We selected case studies and the discussion group participants from those who completed and returned the questionnaires and those who indicated a willingness to serve in one of the two capacities. We do not draw any conclusions of a statistical nature from the case study or discussion groups participants; however, the similarity of their needs to those of the sample suggests that they are reasonably representative of the whole. The opinions and experiences offered by the discussion group participants provide a view of the variety of problems small, minority, emerging, and rural museums face daily in their operations.

We believe that members of the museum community who read this report will frequently identify with the problems that these case study and discussion group participants face. We hope museum workers who read this report will find these examples useful in confronting their own problems. We also hope that the numerous sources of support and assistance for museums—state and regional associations, federal, state, county and city government agencies, and local corporations and foundations—will recognize that assistance to this population of museums is greatly needed and greatly appreciated and that these museums use that assistance to serve their communities well.

## Assembling a List of Museums in the United States

To compile a list of museums in the United States, we asked ninety museum associations to send us their lists of museums. The final Universe List of 11,654 organizations was compiled from 65 separate lists.

We believe that we compiled as reasonably complete a list of museums as was possible within time and resource constraints, although we are aware that many museums do not appear on any of the lists

we used. We are unable to assess the needs of the portion of the museum community not on any list. We used the Universe List to draw a sample of 524 museums to which we sent a questionnaire to collect the information contained in this report.

### Universe of Museums and the Target Museums

Based on the responses to the questionnaire and using the definitions established for this study, we can characterize the universe of museums in the following ways.

#### Number of (non-federal) Museums<sup>13</sup>

| Type        | Number | Percentage |
|-------------|--------|------------|
| All Museums | 8,934  | 100%       |
| Small       | 6,660  | 75%        |
| Emerging    | 4,674  | 52%        |
| Minority    | 441    | 5%         |
| Rural       | 3,943  | 43%        |

#### Average Annual Operating Expenditure<sup>14</sup>

|             |           |
|-------------|-----------|
| All Museums | \$367,000 |
| Small       | 86,000    |
| Emerging    | 486,000   |
| Rural       | 161,000   |
| Minority    | 342,720   |

#### Size of Staff

The average number of full-time staff for all museums is 7 people and the average for part-time is 28 people. For small museums, the average number of full-time staff is two people. (No other statistically significant differences were reported for other types of museums.)

#### Location of Museums

|            |     |
|------------|-----|
| Rural      | 43% |
| Suburban   | 23% |
| Urban      | 33% |
| Inner City | 13% |

Close to half of the museums identify their location as being in a rural area. Urban areas have the next highest number of museums, with inner cities having the fewest. (Some museums selected more than one term to characterize their location.) Compared to all museums, small museums are more likely to say they are rural; minority museums are more likely to describe their location as inner-city.<sup>15</sup>

As an indication of the relative isolation of the museum, respondents indicate if they are more than an hour's drive from the following resources:

| Resource           | All Museums | Rural Museums |
|--------------------|-------------|---------------|
| Major urban area   | 26%         | 45%           |
| College/University | 13%         | 21%           |
| Another museum     | 11%         | 19%           |
| Major airport      | 25%         | 44%           |

As we would expect, rural museums are more likely to report that they are farther away from the resources that we asked them about than all museums and each other group of museums.

#### Average Number of Days Open Annually

|             |     |
|-------------|-----|
| All Museums | 241 |
| Small       | 221 |
| Emerging    | 246 |
| Rural       | 218 |
| Minority    | 277 |

For all museums, the annual average number of days open per year is 241. Compared to all museums, emerging and minority museums do not differ in a statistically significant way, but the difference for small museums and rural museums is statistically significant.

These tables give a quick overview of the museum universe and of the museums that are the target of this study. Although museums share many characteristics with one another, they also express many differences. Even within the confines of this assessment, they have expressed a wide range of needs. For example, one museum director needs a quarter of a million dollars to replace a planetarium projector, but another says the museum's operation would be helped by having a small supply of acid free materials. In the following portion of this report, we continue to present the statistical data but we also let the men and women who run these kinds of museums speak for themselves.

#### The Need for Resources

The three methods we used to collect information on the needs of the target museums are: 1) a questionnaire; 2) discussion groups; and 3) case studies.<sup>16</sup> For all methods, we asked representatives of the museums to rank the greatest needs of the museum in the basic areas of operation by types of resources. We asked about the needs for staff, training, equipment, financial support, and space. The basic operations were listed as educational programs, exhibitions, collections care and management, research, general administration, and maintenance. Respondents could also indicate if they do not need any of the five resources. In looking broadly at the results, the museums that are the primary target of this assessment—small, emerging, minority and rural—give responses very similar to one another and similar to responses from all museums. For that reason and for simplicity, graphs and tables present all questionnaire responses unless otherwise noted. (Additional technical analysis is provided in Appendix D).

It is important [to] recognize small museums' needs because if the small museums are gone, we will all lose much of our heritage that they hold. One of the great benefits and rewards of working in the museum profession is knowing that we are making a difference and that what we do now will make the culture last.

Terri Cummings, Director  
Center for the American Indian  
Oklahoma City, Oklahoma

Respondents could also indicate if they do not need any of the five resources. In looking broadly at the results, the museums that are the primary target of this assessment—small, emerging, minority and rural—give responses very similar to one another and similar to responses from all museums. For that reason and for simplicity, graphs and tables present all questionnaire responses unless otherwise noted. (Additional technical analysis is provided in Appendix D).

The range of responses for all museums for needs of resources follows:

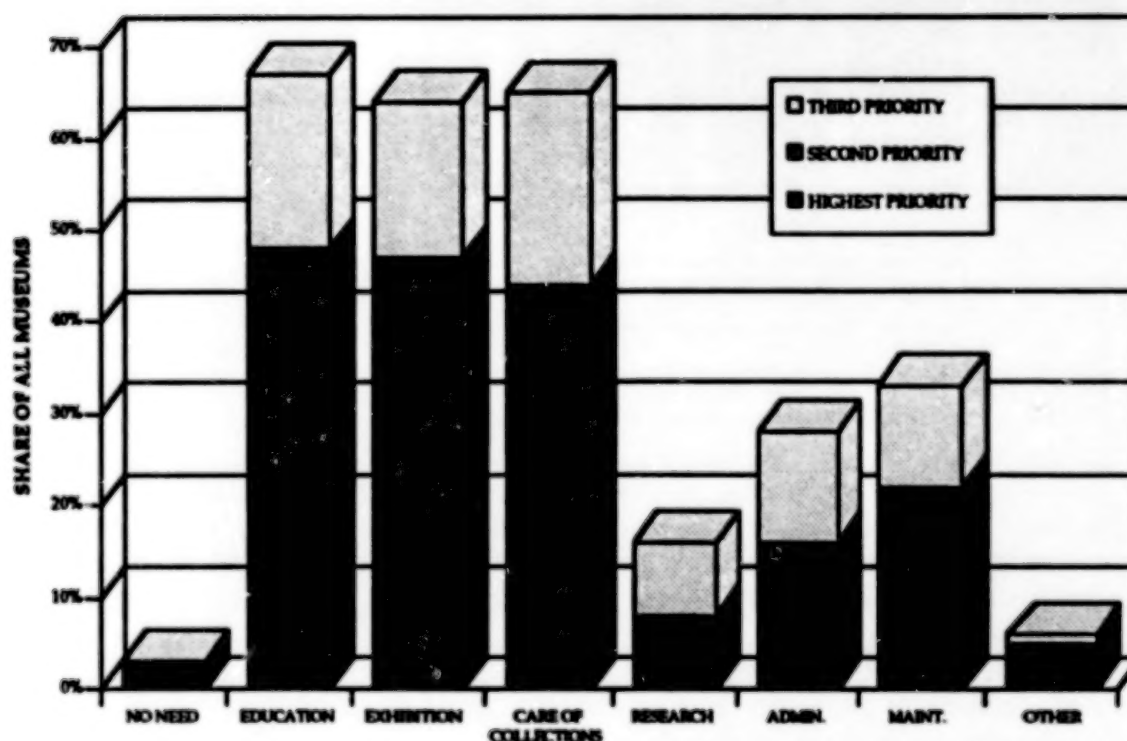
97% need more money  
94% need more staff  
94% need better equipment  
87% need more training  
83% need more space

The response by 97% that they need more money is not surprising. (To the contrary, it is surprising that even 3% said they don't!) Museums typically struggle for financial support and chronically feel the pinch of tight budgets. In the 15 years that the Institute of Museum Services has

provided grants to museums, the demand on the agency's programs for more funds has constantly increased.

As with nearly any other endeavor or organization, resources to carry out museum activities—staff, equipment, training, space—are directly tied to the level of financial resources. Clearly, if museums had more money, their reported needs in the other areas would be diminished.<sup>17</sup> (For example, for the 83% that need more space, 60% name being able to raise funds as most useful in acquiring space. Being able to raise funds was cited more than twice as frequently as any other choice.) The need for money in specific areas of operation closely parallels the reported needs for other resources in primary museum activities as shown below.

**Does Your Museum Need More Money  
to Accomplish the Following Activities?**



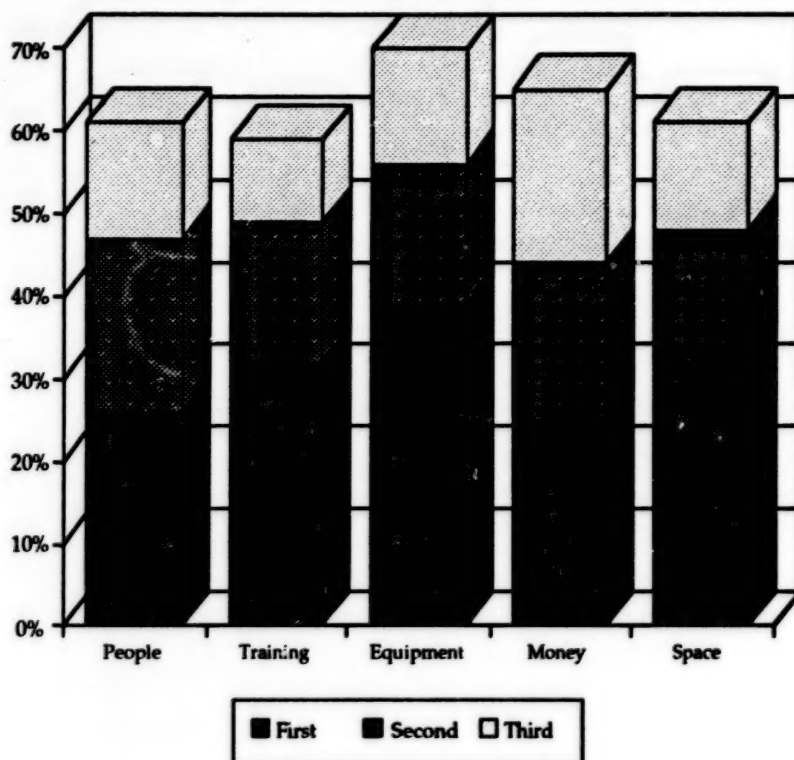
Educational programs, exhibits, and collections care and management are the areas consistently reported as being of greatest need—all three critical areas of museum operations.<sup>18</sup> Examples of how the needs are perceived by different museum workers are illustrated from the case studies and discussion groups, included in this report.

### **Collections Care and Management**

Collections care and management is the heart of every museum, yet it often suffers more than others for a variety of reasons. Collections care and management encompasses a broad range of activities having to do with the acquisition, record keeping, use, and preservation of collections. A considerable amount of specialized work is required to provide adequate collections care and management.



## Resources Needed for Collections Care and Management



As the first priority, 32% of the respondents say they needed training in collections care and management, and 39% need equipment for collections care and management. Thirty-two percent say more space for collections care and management is the greatest need.

It is typical for a museum to launch educational programs before it has its collections under control. This sequence is a logical action for a museum that wants to demonstrate immediately to the community that it is a vital part of the cultural fabric. The basic documentation necessary to build sound programs from the collec-

tions is postponed in face of demands for day-to-day administration and requests for public services.<sup>19</sup> The tension this situation causes for the museum staff is difficult to resolve. The time necessary to establish policies and procedures, develop record keeping forms, and begin to address a backlog of uninventoried and undocumented objects is a considerable challenge.

Participants in the case studies and the discussion groups made it clear that people working in museums want to care for and manage their collections in a much better way than they do now. With every type of museum, even if fairly advanced in their level of professional operation, the needs are great.

At one end of the spectrum, some representatives are unaware of models that exist for the fundamental documents museums need in order to begin to control their collections. More frequently than not, participants say they do not have a written collections policy and some do not know what one is. When they learn that it is a document that sets policy for what would be collected, how the collection would be used for loan, exhibit, and research, how collections would be secured and preserved, what information should be recorded about each object, how those records would be protected, and how inappropriate objects should be removed from the collection, all agree it is valuable tool to have.

### Saunders County Historical Complex Wahoo, Nebraska

#### C A S E S T U D Y

**S**aunders County, Nebraska has a total population of 18,000. The town of Wahoo, the largest in the county has 3500 people. Like many of the plains states, Nebraska was settled in the mid- to late-19th century, so that "history" is very near the present. In 1987, four towns in the county celebrated their centennial. The collection of buildings on the four-and-a-half acre mu-

seum complex that comprise the core of the Saunders County Historical Museum, with good reason, give the impression that the people who used them have just stepped out. The most recent addition is the tiny, one-room, Memphis, Nebraska post office that was used until 1988, and was known at the time as the smallest post office in the state. The other historic buildings, except for the log house, were used

**Saunders  
County  
Historical  
Complex**  
*Wahoo, Nebraska*

until 1970 or later.

The buildings are symbols for the community and represent the establishment of institutions that quickly followed the advancement of the settlers' own culture into the area. The depot, on its original site, the caboose, the one-room school house, the church, and the pioneer log cabin, later covered with sawn lumber to disguise its origins, all chronicle the values and dreams of those who settled and made a life there.

#### **Finding Technical Assistance**

The Curator, Deborah Playfair, is the only full-time paid staff member for the museum, and the second person to hold the position. One other person works part time. Ms. Playfair came to the position with a new master's degree in history in 1987, but with no training in museum operations. She has learned on the job and has joined the Nebraska History Network, which she finds a good source of information on common issues of concern and a supportive network of professional colleagues. These contacts are particularly important as limited travel funds prevent her from attending out-of-state meetings. In the fall of 1992, she will be able to attend the Mountain-Plains Museum Conference annual meeting only because it is held in nearby Lincoln.

The Nebraska State Historical Society in Lincoln provides formal and informal professional advice that Deborah Playfair finds helpful. They have two field representatives, one for the eastern and one for the western parts of the state, who give workshops and do on-site visits to the state's museums. The curator also finds the American Association for State and Local History useful for its publications. Although she believes it is important for the museum to belong to a national organization to keep up with current issues, she sometimes has to make a strong justification for membership, given her very tight budget.

#### **Collections Care and Management**

For the curator, the greatest needs are in collections care and management.

She faces a very broad range of problems, problems that are far too typical for small community museums.

Many of the problems begin because the community supports the museum! Deborah Playfair says that many people want to donate to the museum, but they may bring objects to the museum during off hours. As a result, she does not know who brought the objects, can't complete donor forms and records, and therefore doesn't have title. Neither can she document the provenance nor give the objects back.

The curator believes such problems are becoming less frequent with the development of collections management policies and with the museum's efforts to help the community understand the museum's goals. The Board adopted a collections accession policy in 1983 and a deaccession policy in 1984. The curator believes the museum would benefit from removing some duplicate objects and some in poor condition from the permanent collection, but faces the probability that the donor family would be offended. In addition, the backlog she faces includes unclaimed loans, which will eventually fall within the state law making them the museum's property. The collections, not counting the buildings, number nearly 16,000, however, the inventory is not complete and other cataloguing and documentation waits to be done.

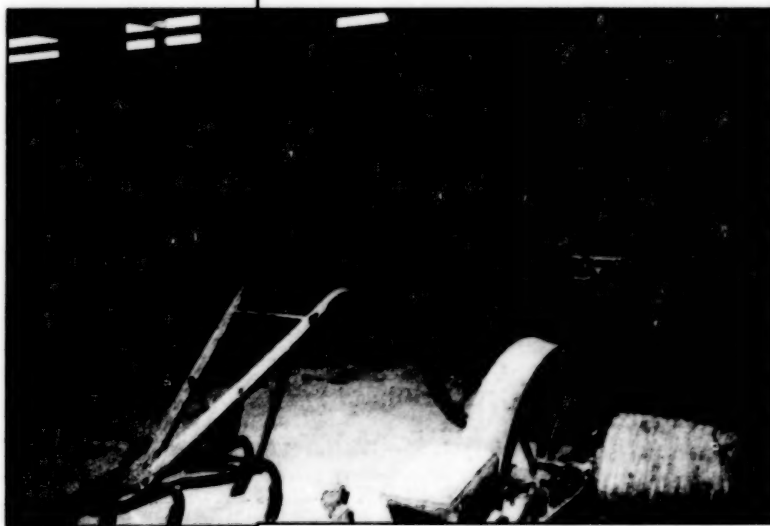
The 15-year-old main museum building houses the general exhibition space, collections storage, administrative spaces, and the small gift shop. Although originally built as a museum with the best of intentions, the building's need for controlled environment for the collections did not get the attention it would if built today. The curator contends with a collections storage space with big windows, little insulation, and large doors that let in dust and sometimes rain. Pest infestation is a potential problem both in the main collections storage area and in the outbuildings.

The curator tries to provide permanent storage in acid-free boxes. She believes she could use the storage space more effectively if she could get some additional steel shelving, such as the inexpensive shelves she got from federal surplus. As other spaces are full, collec-

**Saunders  
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*Wahoo, Nebraska*

tions share the storage areas with supplies, equipment, and other non-collection items. Storage for archival collections is uneven, but much of it is in a secure and controlled environment. In the main exhibit area, the space is both cooled and heated, but is lighted with unfiltered fluorescent lights.

The large corrugated tin building that houses the collection of horse-drawn agricultural machinery and other early vehicles provides little protection except from the sun, rain, and snow. The historic buildings have not been altered to include environmental controls, a mixed blessing—good for the historical integrity but a hazard for the collections that furnish them. The historic buildings are in need of ongoing maintenance, but as yet the museum has neither a maintenance plan or a budget item for maintenance. Big ticket items such as a new roof have to be squeezed out of the museum's small budget—just over \$20,000 coming almost entirely from the county govern-



ment. The curator hopes that the planned addition to the main building will help solve many of the problems.

On the brighter side, the curator realizes she has great potential to document the collections, as many of the buildings and furnishings are in recent memory of the residents. She has plans to do oral histories of the community residents. She says that in areas where her own background is weak, such as older farming practices, she listens to her visitors talk to one another about their experiences and then uses their stories to enhance her own interpretative tours and understanding of the collections.

### **Programs**

With the small staff and a few volunteers, the museum offers an active agenda for the community to celebrate its heritage. Programming includes a summer institute for school children, in conjunction with the school district. The "Christmas on the Prairie" program, organized by the friends' group, promotes the museum's activities and helps to increase the museum's membership. The programs and general visits attract an audience of 7,000 a year. According to the curator, the programs have become so popular, they have outgrown the current spaces for meetings and programs—another problem that awaits the new building—but a sure sign of success.

An anomaly of the museum universe is that the number of objects in a museum's collection is not directly correlated with the size of the museum's operating budget. Even a museum with a very small operating budget can have a great many objects. The Saunders County Historical Museum has a budget just over \$20,000 and has over 16,000 objects, but the Alexandria Museum of Art has an operating budget of about \$250,000 and has about 1000 pieces in the collection.<sup>20</sup> Small museums collectively hold and house a very large part of our shared material, cultural, and scientific heritage. The hurdles they face in getting physical and intellectual control of their collections put this heritage at risk of loss.<sup>21</sup>



A discussion group member, Elizabeth Fradin, Director, explains that at the Natural History Museum, Rhode Island, most of the 220,000 objects are inventoried, but that the museum had a 15-year period during which collections were neglected. Documentation was separated from the objects already in the collection, and new accessions were not inventoried or documented. The three part-time curators who now face this problem must also devote time to educational demands.

Ginny Edmonston of the Clinton County Historical Society in Lock Haven, Pennsylvania shares the problem of many museums focused on accessioning and cataloguing community history. The Society has accepted collections since 1921, but the members had no single place to house the collections until the 1960's, and as a result the records are very poor. Over the years several systems have been used, and not until 1975 have consistent records been kept. She explains her view of the problem:

When you are a small historical society people bring you everything they don't want to throw away, but it has nothing to do with your mission. It's hard to turn down because you develop some bad p[ublic] r[elations]. So, as a result of MAP I<sup>22</sup> we have spent a year developing a collections policy.

Ms. Edmonston says she can go to workshops to find out what needs to be done for getting the collections under control, and she knows she has the skills to do the work—but she can't find the time with the daily demands.

Carol Durand echoes Ms. Edmonston's sentiment. One of the problems she faces directing a small museum is that "you set your priorities on a day-to-day basis, spending too much of your time dealing with immediate problems." The Whistler House Museum of Art, Lowell, Massachusetts, which she directs, has a one-page collections policy that is on hold until other problems stabilize. Even with a relatively small collection of 400 paintings, 500 prints, and an unknown number of decorative art objects—mainly china and porcelain, the collection is still not inventoried. The director has no time to do research and no staff to do it. She needs staff to help with cataloguing and research; three-quarters of the collection has no documentation.

The community's view of the museum's purpose is a commonly cited problem in managing a collection. Members of the community see the museum as the town's "attic" instead of an educational institution and do not understand the limitation on resources to accept donations. Lori Ludeman at the small Douglas County Museum in Waterville, Washington says that one former member of the small community wanted to donate a large piece of furniture, which would not only duplicate objects the museum already has but also would require transporting it several hundred miles. Paula Carlson says that the name of her museum sends people the wrong message about their mission. People in the community come to leave livestock at the Children's Museum at Yunker Farm because of the site's name.

For museums whose mission is to maintain living collections, the conflict between the museum's mission and the community's interest can end in compromise. Fred Essig of the Botanical Garden, University of Southern Florida, characterizes the expansion of his collection as haphazard and reactionary, but recognizes the problem of alienating the public. For example, one person wanted to give a begonia collection, so now, he says, the Garden has a lot of begonias. The Garden's informal



Needs assessment discussion group in Dallas, TX. From left to right: Judy Hope, Ashland Henry Clay Mansion, Lexington, KY; Melba Laird, Gann Museum, Benton AR; Terri Cummings, Center of the American Indian, Oklahoma City, OK; Jacob Smart, Pauline Pratt Webel Museum, Ridgeland, SC.



policy is to establish and propagate native plants, but right now the staff will accept what people want to give.

At the Paradise Point Nature Center, Scott Fitzpatrick has no collections policy. He says he has no real idea of the numbers of objects he has, but he knows that environmental controls and storage are problems. The Center staff uses the collections in educational programs but worry that some of the preserved specimens may pose health problems.

Sandi Parker says that the Youth Museum of Southern West Virginia has no collections policy. The structures that make up the Museum's reconstructed "homestead" are owned by the museum, but the furnishings in them are borrowed. She feels she is not really aware of preservation needs of the collections and could benefit from more information.

At the San Ildefonso Pueblo Museum in New Mexico, the collections need attention also. The storage space has been filled up with office equipment. The Museum has no collections policy and no inventory. Irene Tse-Pe Folwell, Director, has found some records that indicate objects were loaned out but she doesn't know where the objects are now. As she struggles to keep the museum open, she is concerned that the Tribal Council won't provide space and staff for the collections to ensure their safekeeping.

The Kalona Historical Society, which interprets the local Amish and Mennonite culture in Kalona, Iowa, faces the dual problems of having historic structures as well as collections. Margaret Miller, Treasurer, says the Society began with one building; a depot. Now the Society has a village with twelve buildings all of which have furnishings and equipment and collections. She says the Society needs "everything": a collections policy, an inventory, and someone to be in charge of the collections. The operations are mostly volunteer, with no permanent staff, yet the Society has an active tour schedule and a visitation of 31,000 a year.

At the Museum of the Gnadenthutten, Ohio, the lack of adequate space poses a serious problem to the collections. The curator, Barbara McKeown, says that people in the community will donate objects to the Museum, but because the museum doesn't have space to store or exhibit them donors have to keep the collections in their homes. Further, the Museum's buildings have no heating or cooling with the result that the collections "have really taken a beating." Even though they have land to expand, they have no money for construction.

Melba Laird, Director at the Gann Museum in Benton, Arkansas, says protecting the objects on exhibit is a problem for her museum. The museum itself, which is a historic house, is made of bauxite blocks, a mineral used in producing aluminum which is an important natural resource of the area. The bauxite blocks are shedding dust which endangers the objects on exhibit. Some of the objects are in cases but others are in room settings, unprotected. She also says the large windows let in both too much natural light as well as harmful ultra-violet rays. She needs help in controlling light and the air pollutants.

### **American Association of Museum Volunteers**

The American Association of Museum Volunteers represents 110,000 museum volunteers. Its goals are to provide continuing education for volunteers and volunteer managers, to develop a resource center, and to promote professional standards of volunteerism, among others.

AAMV publishes a regular newsletter. A *Directory of Museum Volunteer Programs* was published in 1988 (a new edition is in the works). The Directory lists 708 museums that have volunteer programs. Each listing gives the name and type of museum, the number of volunteers and the types of activities they participate in. A volunteer or paid staff worker can use the directory to identify and contact a museum for advice. Seventy-five percent of the museums that are listed in the directory have volunteer docent programs, the most frequently listed type of volunteer program.

In summary, museum staffs face a number of problems in providing care and management for the collections entrusted to them. Chronic understaffing contributes to a backlog of record keeping. Lacking an effective or enforceable collections policy, staff contend with community supporters who donate inappropriate objects. Many staff have not been trained in the procedures of collections management; others simply lack the funds to do what they know needs to be done. The inadequacies of collections care and management in these museums threaten the long term safety and usefulness of the collections they hold.

## Educational Programs

Museums are educational institutions first and foremost. Most offer a variety of programs from school and adult tours, to special events, lectures, classes, publications, and school outreach kits, among others. Like their counterparts in museums nationwide, those who participated as case studies and in discussion groups take their educational role very seriously, with the result that community demands for their services are very high. Many people indicate that they began offering some level of educational programs as soon as the doors were open. The identity of museums as educational resources both within the community and for broader audiences is reflected in the high percentage of museums reporting the educational activities they provide.

Educational activities offered by all museums between January 1990 and January 1992 <sup>23</sup>

|                                         |     |
|-----------------------------------------|-----|
| Scheduled School Visits or Programs     | 73% |
| Scheduled Adult Visits or Programs      | 66% |
| Held a Special Event for General Public | 70% |

In the responses to the questionnaire, three-quarters of museums indicate offering educational programs to the public such as school tours, two-thirds provide adult tours and programs, and seventy percent have special events for the general public. Participants say the most pressing demands come from the public schools.<sup>24</sup> Museums also report high numbers of visitors. The public takes advantage of other services such as lectures and seminars, reference services, and publications. Although small, emerging, minority and rural museums actively serve their audiences, the demands for educational programs are beyond the ability for many museums to meet because they lack sufficient resources.

### Waterloo Area Farm Museum *Stockbridge, Michigan*

| C A S E S T U D Y                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |  |  |  |  |  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |  |  |  |  |  |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|--|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|--|--|--|--|
| <p><b>L</b>ocated 80 miles west of Detroit, Michigan, the Waterloo Area Farm Museum operates in rural splendor on an original farm site that was continuously occupied and farmed by a single family for nearly 120 years. Believing that rural life is the basis of our nation's culture and that farm life is being lost to development and consolidation, the members of the Board of Trustees have preserved the farm as a means to communicate to today's youth the way of life experienced in our once-dominant agrarian heritage.</p> <p>The original Realy farm buildings and the one-room Dewey schoolhouse have been renovated, furnished, and main-</p> |  |  |  |  |  | <p>tained by volunteers over a 30-year span. With an annual budget of about \$15,000 a year that pays for utilities, maintenance and office supplies, and part-time student summer help, the activities of the Museum are heavily dependent on dedicated volunteers who contribute thousands of hours of time to care for the buildings, furnishings, and farm equipment; to give educational tours and programs; and to operate a museum store.</p> <p>Maintenance of the buildings is one of the Museum's biggest problems. A typical project might include a donation or purchase of materials, but with the work completed by Board members. Maintenance is an ongoing annual expense.</p> |  |  |  |  |  |

**Waterloo Area  
Farm Museum  
Stockbridge,  
Michigan**

### **Educational Programs**

As with many history museums, springtime brings busloads of school children studying local or state history. Tours of the Farm Museum are in great demand with the region's schools, which are mostly rural, but the Board would like very much to improve and expand the current educational programs. Having the means to do more in education is one of the primary goals and an area of greatest need for permanent staff and for training. The museum has recently prepared a proposal requesting funds from a local community foundation to hire someone part-time to develop educational programs more closely tied to the school curriculum and to train and coordinate volunteer tour guides in content and methods.

Employing a paid educational coordinator, the President of the Board Agnes Dikeman believes, would allow the museum to nearly triple the number of school tours it provides. Presently it has 13,000 visitors a year who come together primarily in family groups. Only a tenth of visitation is from schools. In the spring of 1992, many requests were turned down because volunteer guides were unavailable. The Board plans that, after start-up costs, the educational programs will become self supporting.

The short-term plan includes developing three separate programs for different elementary-school grades, as well as continuing special events and adult workshops and lectures. Longer-term goals call for constructing a visitor center, first

person interpretation, and live demonstrations of farm activities.

### **Care and Management of Collections**

The demand on volunteer time for educational programs and for building maintenance has deferred attention to collections records. The Board is aware that the museum has significant needs in collections care and management. Space is clearly a problem for records management, with the Board President commenting that a computer would really help with managing records, but the museum does not even have a place to put one.

In discussing the problems the museum faces, Agnes Dikeman, President of the Board, says:

We are all volunteers, and none of us has an educational background in historical preservation. We all are trying our best, but our knowledge is extremely limited.... Sometimes our problem is that we don't know what to ask for.

The volunteers learn about collections care and museum standards from association publications and workshops, but none is trained in registration or curatorial methods, and the Board has the task of developing an appropriate written collections policy still ahead of them. As a result, the collection is not completely inventoried or catalogued. Much of the information about the collections—which gives them their educational value—is in the memories of the volunteers and Board members.

As virtually all of the space in the historic buildings is available for interpretation, various Board members are also forced to maintain the Museum's records, both collections and administrative, in their homes. Most of the organization's administrative duties are carried on away from the museum.

### **Administration**

As a volunteer organization, the







**Waterloo Area  
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president of the Board, whose term is for one year, assumes the duties of a director if she has time. The Board sees a great need for a paid director, although no funds are available for that position at this time.

The Board is quite active in the operations of the museum. The ten members of the Board serve on seven committees, including membership, education, collections, guides, publicity, special events, and shop. The

museum sends its Board to various workshops and meetings to learn more about museum activities. Agnes Dikeman reported on one she attended on preparing grant proposals:

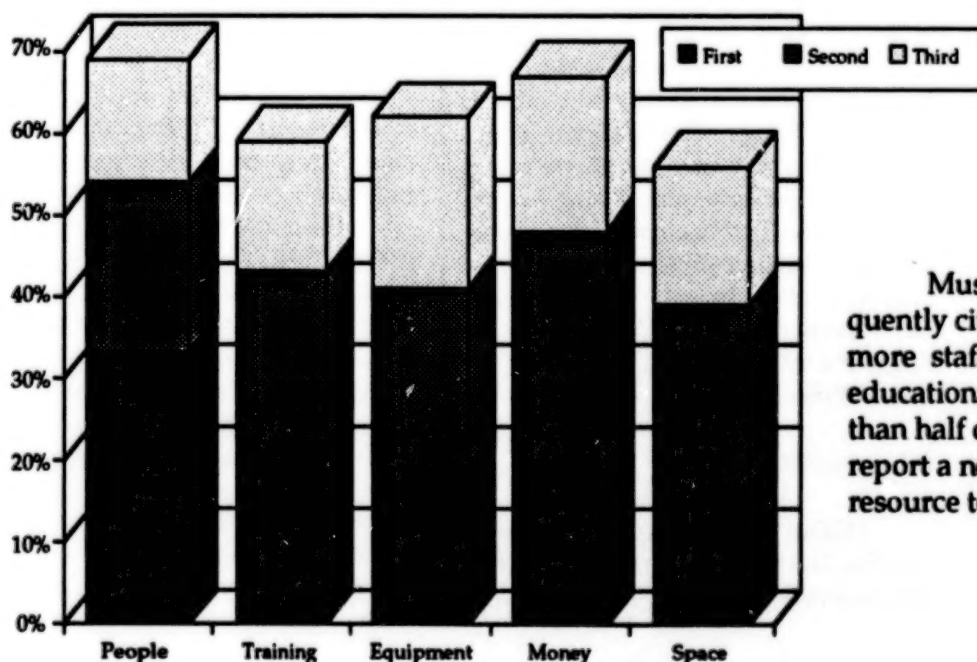
I went to a seminar last year at Greenfield Village....It was on writing grants. Scared the living daylights out of me....I thought good heavens I will never be able to do this. But you know I learned a lot that day, even though I came home very discouraged. I thought this meeting has no bearing on small groups like ours....But I really gained a lot.

That experience led to the proposal to secure funding for the educational programs.

The museum has never applied for federal support. Agnes Dikeman believes that the federal programs are oriented to larger museums. Part of the problem is that the federal forms are overwhelming for small museums, especially she says, for the ones that are all volunteer. She believes that more assistance in applying would be the greatest help.

The responses about the need for resources to carry out the museums' educational activities are provided in the following graph:

**Resources Needed for Educational Activities**



Museums most frequently cited the need for more staff to carry out their educational programs. More than half of all museums report a need for every resource to carry out educa-



tional activities. Emerging museums are more likely than all other museums and each other type of museums to say they need more staff for educational programs.

Discussion group member, Carol Durand, of the Whistler Museum of Art in Lowell, Massachusetts, says that she is like other people who work in museums who believe that education is one of the most important components of what museums do and that education programs will make or break her museum in the future. Last year the Whistler Museum got a grant to develop a two-part educational program; the first part for programs in the school classroom which would be offered free, and the second part for programs in the museum for which there would be a charge. Ms. Durand envisions that these programs will be self-supporting when they become established.

Elizabeth Fradin, Director of the Rhode Island Museum of Natural History expresses a frustration common to many of the discussion group participants. She says that when a museum is successful in developing a good program it is so inundated with requests for that program that no staff time is available to develop other good programs: variety and creativity suffer.

In other cases studied, a museum will provide educational programs even though it loses money on each one. Joanne Melniczuk, curator of the Cumberland County Historical Society in Greenwich, New Jersey, a town of 1300 population, says her museum now charges only \$5 for an entire class to come for a program, but that the fee doesn't even cover the costs to reproduce the class materials. The museum has been offering this service to fourth graders for 20 years, but now she is not sure the museum can continue to subsidize the visits.

In a 6000 square foot exhibit space, The Center of the American Indian in Oklahoma City, Oklahoma has programs for 4000 children a year. Terri Cummings, Director, says the small staff cannot keep up with the demands. The museum's teachers work straight through from 10 am to 3 pm to accommodate school groups. The curator has double duty, caring for the collection as well as conducting in-house and outreach educational programs.

### **Native Village Fairbanks Alaska**

**W**hen Bernice Joseph took the position of manager at Native Villiage , in Fairbanks, Alaska, in the spring of 1990, she had a bachelor's degree in business administration, but she had never had any training to prepare her for the responsibilities of running an interpretative program at the museum. To start, she entered the docent training course at the University of Alaska Museum to learn how to develop her own program for training the adolescent tour guides for Native Village. The relationship she established with the University Museum staff developed into an ongoing source of professional advice and assistance as she faced other problems in museum operation. Bernice Joseph left the museum, but her successor, Aggie Britt continues the informal mentoring relationship with the staff of the larger museum.

#### **Educational Programs**

Native Village employs young Alaska Native interpreters (mostly Athabascan) for a summer job training

program. After they learn the history of the Athabascan peoples, the interpreters take visitors, predominantly tourists, through the museum exhibitions. They continue with a tour of traditional Athabascan structures that were constructed for the 1967 Centennial of the purchase of Alaska by the US from Russia. If the interpreters are not returning to school after the summer, the staff assists them to find jobs. Bernice Joseph gives the example of one young woman who got a job in customer service with an airline because of the skills she developed interacting with visitors to the museum.

The most popular interpretive program is "The Potlatch," a nightly production by the students which includes traditional dances, songs, and activities. Last year, 10,000 people attended the performance. Bernice Joseph says that these activities help the students learn about their own history, give them pride in their culture, and allow them to learn practical skills for later jobs. Despite of the success of these interpretive and educational programs, they involve only a



**Native Village**  
*Fairbanks,  
Alaska*

few of the younger members of the Athabascan people. Nine students perform, and three are tour guides in the summer months the museum is open. The museum's greatest need is to find ways to reach more of its target audience.

Aggie Britt, the new museum administrator, has worked for the last ten years in educational programs for other organizations, and she has many ideas about how to expand the museum's educational programs. What she lacks is resources, especially having enough time. The range of responsibilities to run Native Village include all the administrative tasks such as payroll and other accounting duties, procuring and maintaining costumes and props for the production, buying for and running the gift shop, acquiring objects for the summer's exhibitions, overseeing the maintenance of the buildings and grounds, and so on.

#### **Collections, Their Care and Management**

Aggie Britt believes she could develop exhibits and programs that demonstrate the differences among the cultural life of the several Athabascan peoples if she had a larger collection of objects. The Native Village owns only about a dozen objects. All the other objects the museum uses in the exhibitions are borrowed from other sources. The North Star Borough, which owns

and leases the buildings at Native Village to the Fairbanks Native Association to run the museum and its interpretative programs, also owns about half of the objects that are on exhibit in a year. The rest Ms. Britt will borrow from her own friends and relatives and from the University Museum.

The University Museum has helped the Native Village staff develop forms to keep track of loaned objects. The University Museum staff advise Native Village staff on issues of environmental controls and mitigating potential damage. The building that houses the main exhibition space has heating only, and the temperature fluctuates considerably. A limited number of exhibition cases means that some objects are within a visitor's reach and are at risk from unintentional wear and tear. The security of the building is minimal, although the museum insures all loans.

The staff needs training in how to handle the museum's own and borrowed objects. During the last year Bernice Joseph attended the annual meeting of the state museum association, Museums Alaska, where program sessions focused on collections development and care. She felt that the meeting was very important to her in learning about museum strategies. She met many other professionals to contact for advice and for potential loans of objects. For Aggie Britt, the problem will be finding the resources to attend the meeting. Neither time or money is budgeted for travel. Last year's meeting was in Anchorage, only a short distance away by Alaskan standards, but travel between Alaskan cities must almost always be by air, which is expensive.

#### **Funding Sources**

Native Village has financed its operations with a patchwork of funding sources and project support. The Village successfully got grants from the state humanities council, the National Park Service, and through other federal sources. The administrative structure and policy board are created to allow the most opportunities for eligibility for support through a variety of programs.

**Native Village**  
*Fairbanks,  
Alaska*

Most recently, the museum participated in an IMS Museum Assessment Program evaluation. The staff will use the report to plan for needed changes. The first on the list is to begin to identify additional target audiences—like the public school population and the out of school resident adult—to increase both services and local support.

Bernice Joseph believes that the most important thing for them now is

to have a secure source of operating support until they are firmly established and can be self supporting. She worries, as do many managers of museums that struggle for funding, that having to develop projects to get support from multiple agencies will divert the museum from its main mission. The Native Village has just organized a policy board who will be developing a long range plan to help ensure the future of the museum is headed in the right direction.

For the Lompoc Museum, in California, an emerging museum, increased demands for school programs resulted when the state cut funding for teachers in one area of the curriculum which the state had also mandated the school curricula to cover. The result, according to the Director Roy Salls, is that the schools turn to the museum for help, but the already burdened staff of the museum can't

meet all the requests from the teachers to help them with their classes.

Some museums have a different problem. Aurelia Sinyella, Assistant Director of the Havasupai Museum of Culture, located at the bottom of the Grand Canyon, says that the museum's educational programs are minimal. The only way to visit the museum is by hiking, burro, or helicopter. Most of the visitors are campers. The visitors want more information about the Havasupai culture, and she would like to give them more interpretation. The museum does have video programs available, but she sees a greater value in more interpretation through exhibitions. As Tribal government is involved in other activities in addition to running the museum, the museum competes for scarce resources.<sup>25</sup>

Training in educational activities was ranked as one of three highest priorities for 59% of the respondents to the questionnaire. For 22% it was the highest priority. Among the case study and discussion group participants, the level of training in prepa-

**South Carolina State Museum  
Statewide Services Program**

Like many other state museums, the South Carolina State Museum is charged in its mission statement "to assist other museums in the state." The staff meets this mission through a variety of services.

The service provides direct interaction with the museums, such as the following:

Developing and circulating twenty-three traveling exhibits for the cost of transportation and insurance only. New exhibitions are developed for circulation regularly.

Hosting least three workshops a year in museum operations and management.

Making on-site field visits to assess facilities and collections of the participating museums.

Maintaining a resource center which loans or gives books and audio and video tapes to museums.

Making specialized assistance available from any of the State Museum's staff.

The Statewide Service Program assists South Carolina museums indirectly by supporting the South Carolina Federation of Museums in planning and coordinating annual meetings, in developing membership, and in publishing the Federation's quarterly newsletter.



ration for educational programming varied substantially. In some cases, volunteers and staff of the museum have backgrounds as teachers in formal education, but not specifically in museum education. In other cases, the staff learns by trial and error.

Jacob Smart is one of a few volunteers who runs the newly opened Pauline Pratt Webel Museum in Ridgeland, South Carolina. He says he needs monetary and professional support to develop programs that will engage the older adult population. He sees a role for his museum in providing other programs that will attract young people and also will supplement the local school curriculum. He wants to learn what projects and ideas have worked for other small local history museums and how he can adapt them for his audiences.

For Jim Woods, Director of the Herrett Museum in Idaho, the problem is to train the people he already has. He has a staff of six, but no one has sole responsibility for education and none are trained in that area. Still, they hold programs for up to 15,000 children a year. Teachers in the area want specific kinds of programs, but the staff of the museum is unable to develop them because they lack time and training.

Fifty-five percent of the respondents identified having mere space as a top priority for conducting educational programs. Keali'i Reichel, newly appointed Director of the Bailey House Museum in Hawaii, believes he does not have enough space. Being in an historic house, he is limited by the size and design of the structure as to the number of visitors he can have on a single tour. Twenty people is the greatest number he can manage inside the Bailey House at one time. When a school books a tour with the museum, however, the entire grade comes, not just one class. One hundred and fifty children arrive at once, so that 130 children are waiting outside while 20 others tour the house. He believes a new building adjacent to the grounds would mitigate that problem by allowing the staff to do pre- or post-tour programs with the children. As another participant pointed out, when the staff has to divide classes into such small groups, their workload multiplies.

None of the participants believe they have adequate equipment to produce the kinds of educational programs they want. Both the Youth Museum of Southern West Virginia and the Rhode Island Museum of Natural History need to replace planetarium projectors—priced at \$250,000. Video cameras and video tape players are seen as an effective way to introduce the museum to classes in preparation for a visit and as a good way to advertise the programs to teachers. Many believe that such basic office equipment as a copy machine and a computer would significantly advance the museum's educational offerings. For the survey respondents, 62% indicated educational activities was one of the top three priorities for equipment needs.

In summary, community demands on the museums are beyond their ability to meet. Museum workers need both better equipment and more space for programs. Many of those who strive to improve and expand programming need additional training. More staff is needed to develop and implement educational programming activities. The potential educational services of these museums is compromised by their lack of adequate resources.

### **Bay State Historical League**

Like many museum associations, the Bay State Historical League, Waltham, Massachusetts, provides a series of workshops on different areas of museum operations. Workshops like these are designed to train a person already working in a museum who wants to learn more about museum operations like developing educational programs.

The following low cost or free workshops were offered to members and to non-members throughout New England within the last two years:

"Designing Effective Programs for Students" (\$24-\$35)

"Developing Local History Curriculum Units" (\$24-\$35)

"Caring for Historical Photographs" (\$35-\$50)

"Interpreting Our Common Wealth." (free)



**Batavia Depot Museum**  
*Batavia, Illinois*

**B**atavia Depot Museum represents the community spirit of a suburban town in the American midwest, and it symbolizes in its exhibitions some of the pivotal events of American history. The core of the museum is in a 1854 depot, one of the first and one unique in design, built by the Chicago, Burlington and Quincy Railroad Company. It recalls the advance of railroad systems across the nation and the impact they had on growth and power. From the museum's beginning when a group of concerned citizens raised the money to save the depot, the museum has embodied a cooperative spirit that still thrives in the effective union between the local Batavia Historical Society and the area's park district. The museum's brochure proclaims it is "a community accomplishment of a people who are proud of their historical past and consequently of themselves."

Sitting on park district land, the museum's three buildings and a caboose are maintained by the district. The full-time director is paid by the district, but the collections are owned by the Historical Society. An annual meeting between the two administrative units reviews the last year's accomplishments and identifies and projects the next year's goals. The two organizations work to meet them.

Most of the museum's \$75,000 annual budget comes from the park district, with some support for the collections provided by the Historical Society. The Director, Carla Hill, applies to outside sources for support of specific projects. With these different sources, the Museum is able to keep admission and the school programs free.

#### A Self-Help Museum Collective

The Batavia Depot Museum is one of 25 museums within an hour's drive of each other that have formed a cooperative collective. They share common concerns at their meetings, such as the diminishing sources of support for cultural operations. Ms. Hill says she used to apply for and receive about \$2000 or \$3000 a year from

the Department of Natural Resources, but the state abolished that grant program. In talking about the loss of that and other such programs she says:

I think the small museums that are private and locally funded, that don't have foundations behind them are the ones that are really suffering. It's unfortunate. It's really affecting the programming in a lot of these museums.

The collective members try to get the maximum use of their resources through a variety of strategies. They have produced a brochure together that lists each museum and its location to help increase visitation. The collective tries to help each other by buying materials and supplies in bulk for a discount. They share traveling exhibits and new information about operations. Carla Hill attended a workshop on economic ways to construct forms to display clothing, so at the next meeting of the association she will share what she learned.

#### Finding and Using Resources

In spite of the collective's activities and mutual support, Carla Hill believes that most of the museums in the collective don't take advantage of some of the things that would help them for two basic reasons. First, they don't have information on what is available, such as knowing when deadlines are and how to apply. Second, she thinks that the process intimidates them and that they believe they cannot measure up in terms of expertise or education against larger museums. She says that the people who work in these museums are largely untrained in how a museum should operate. Even assessment programs are intimidating because staff members think someone will criticize how they are doing things.

For many of the museums in her collective, the operating funds are so small that the staff cannot find funds to match

**Batavia  
Depot  
Museum**  
*Batavia, Illinois*

grants. She believes small, non-matching grants from about \$2000 to \$8000 to help them accomplish basic activities would be very useful.

### **Collections Care and Management**

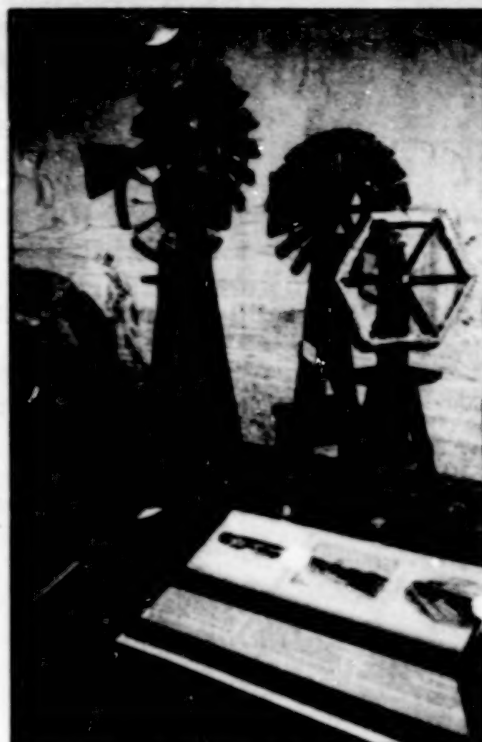
During Carla Hill's 16-year tenure, she has worked hard on collections care and management, maintaining good records and providing a safe environment. The small storage space is well organized, with collections protected by acid-free boxes lined up on metal shelves. Although the collections are relatively well protected, Carla Hill would like to have equipment to improve the air quality. She needs dust and light filtering equipment as well as equipment to monitor the environment. She thinks it is likely that the collections would benefit from a humidifier.

Under her guidance, a volunteer group of the Historical Society maintains the collections records and the physical care of the collections. The main issue facing the Society is the need for a collections policy to guide their collecting activities, as the museum faces a severe shortage of space. Storage within the museum itself is limited to a part of the top floor that once served as the stationmaster's residence and now also provides administrative space. A collection of the large wagons—Batavia is home of the Newton Wagon Company—is housed in a separate park district building away from the central museum.

The Director believes a computer and software to help with collections management is one of the next important purchases. She has researched to find some software she thinks would be good. The cost for both would be about \$3500.

### **Exhibitions**

Over the years, the Director has developed exhibitions that depict local history and that connect the community's past to national issues. The depot and caboose are the most outwardly obvious signs of the connection with commerce and expansion. Inside the small depot, the space is carefully utilized to



illustrate other aspects. One corner reconstructs the bedroom where Mary Todd Lincoln spent several unhappy months in Batavia after she was found by trial to be insane following her husband's death.

A new exhibit occupying the entire lower level gives the visitor a compact version of the major influences on Batavia's history, including Native American occupation, later immigration from Sweden, the wagon-production company, the three windmill companies that made Batavia the "Windmill Capitol of the World," and the connections the town had with the area's agriculture. The large all-copper manufacturer's model of a windmill, donated to the museum as a result of the exhibit's development, is one of only two; the other one is in the Smithsonian Institution. The \$82,000 for the exhibit came from a county grant and matching funds from the park district and the Historical Society. An exhibit in the refurbished caboose about the men who worked for the railroad in the last century will open in the summer of 1992; restoring Batavia's original bank building is the project for 1993.

Although the museum is only one small aspect of the overall park district's responsibility, Carla Hill believes she has proved herself with them over the years. The park district was especially pleased with the newest exhibit. Now she hopes the district will give her support for one additional project a year.

### Educational Activities

With the other major areas of museum operation largely under control, the next priority is to enhance and expand educational activities. Within the last year, the museum hired its first educator, part-time. Like many other community museums, the Batavia Depot Museum is the primary source for the required, elementary school course on local history. The new educator, formerly a schoolteacher, has already written an award-winning

text for the third grade. The book, *The Little Town in the Big Woods*, is the basis for the exhibition on the museum's lower level, which the museum uses specifically for the third-grade tours. The museum's staff coordinate with the school district to develop other programs, such as for the fifth grade unit on Illinois history. Scouting groups, who are particularly interested in the museum's information on the Native American occupation of the area, earn a badge in community history by using the museum's resources. The museum's information on the Native American occupation of the area particularly interests them.

The out of school audience is the Director's next target audience. She believes there is significant interest in programs that would help families know how to research, record and preserve their own histories, as well as knowing more about the local history of this town of 17,000 people. She does not have much money in her budget for such programs, but when she can arrange them she gets a good response. For example, she gets a crowd of about 300, at a lecture on windmill history.

One of the problems for the museum's developing educational activities is the restriction on physical resources and equipment. To be able to offer a lecture program, she borrows space and AV equipment owned by the park district. The museum has neither of its own.



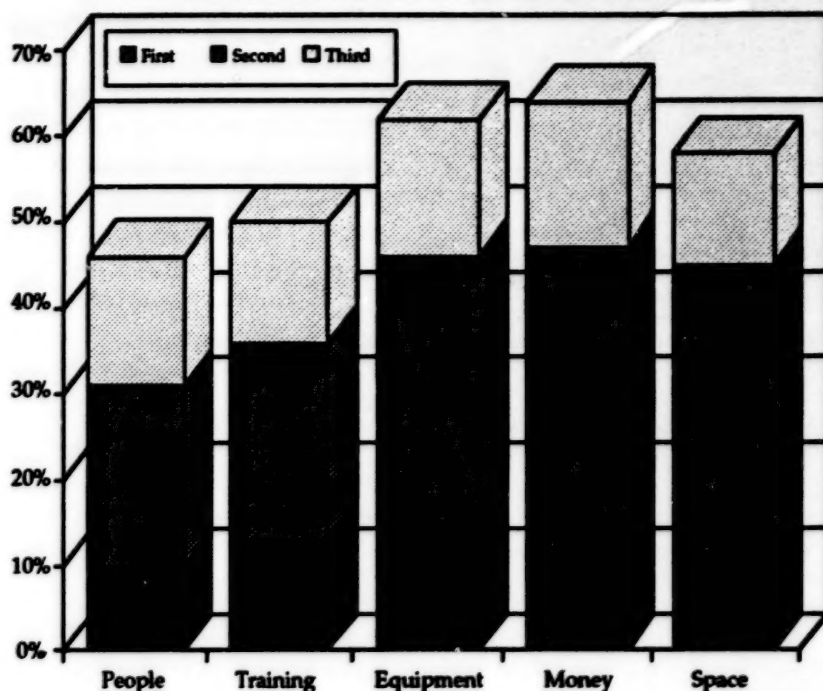
### Exhibitions

Exhibitions are the primary means for museums to communicate with the general public. Through exhibitions, museums share the objects they hold and interpret the object's meaning. The exhibition function is the unique characteristic setting museums apart from other educational organizations. Museums' most pressing needs for fulfilling their exhibition goals are for more money, equipment and space.

The process for museums to develop, design, install, and maintain exhibitions is complex. Activities associated with producing meaningful exhibitions for the public and protecting objects for the future require a constant struggle of balancing one goal against the other. Many of the case study and discussion group participants believe that the collections that are on display are in jeopardy in current exhibition spaces.



Resources Needed for Exhibition



As the graph to the left shows, 64% need more money, 62% need equipment, 58% need more space, and 50% need training.

Although the Center of the American Indian in Oklahoma City occupies an exhibit space in a building specifically built to house a complex of museums, the Director sees severe problems. Sharing a central hall with other museums, Terri Cummings says she has to keep the doors open for visitors. As a result, temperature and humidity cannot be controlled adequately. Further, dust comes off the un-

sealed concrete walls and ceiling of the exhibit spaces and settles on the objects. Putting objects in cases would mitigate the problem, and while some cases have been donated, they are too large to get through the doors. With an exhibition budget of only \$1500 a year she has virtually no money to solve these problems.

Paula Carlson from the Children's Museum at Yunker Farm, Fargo, North Dakota reports that even though the museum opened in a renovated farm house only a short time ago in 1989, the hands-on exhibits are in need of constant maintenance. She is also frustrated by the small space of the museum, which keeps her from taking advantage of traveling exhibits from larger museums.

Roy Salls from the Lompoc Museums in California agrees that it is hard for small museums who generally cannot use the traditional sources of traveling exhibits. Not only, he says, are the traveling exhibitions too large, but they are too expensive to rent, to transport, and to insure. Thelma Williams, Director of the Project Southern Cross and Mostly African Market in Natchez, Mississippi says the problem for her museum is not being able to meet security or environmental requirements. In her museum's exhibit space, the environment is not controlled by either air conditioning or dehumidifiers. The exhibit space has large, unfiltered windows. She can only borrow from individuals, not other museums, and she cannot afford insurance.

Judy Hope, Director of the Childress County Heritage Museum in Texas wants more space to bring the museum's exhibits up to date: the exhibits stop chronicling the

#### Western Museums Conference

The fifty U.S. states are organized into six museum association regions. The Western Museums Conference is the museum association for nine western states. Breaking with the traditional programming of a single combined annual meeting, in 1993 WRC will hold one workshop in each state in its region to provide in-depth, reasonably price, and geographically accessible training to museums workers throughout the region.

Recognizing the constraint on financial resources available to museum staff to attend training activities (WRC reports that 77% of its member museums have operating budgets under \$250,000; 62% of individual members' salaries are under \$35,000), WRC has aggressively sought public and private support to defray travel expenses for individuals who otherwise could not afford to attend meetings.





Needs Assessment discussion group in Denver, CO. From left to right: Irene Tse-Pe Folwell, San Ildefonso Pueblo Museum, Santa Fe, NM; Thomas Each, Alma Firehouse Museum, Alma, CO; Paula Carlson, Children's Museum at Yunker Farm, Fargo, ND; Aurelia Sinyella, Havasupai Museum of Culture, Supai, AZ.

history of the county with the year 1941. Like many other museums across the nation, the Childress museum is housed in a building that has been readapted to its present use. Once the town's post office, the limitations on the space challenge the staff.

Irene Tse-Pe Folwell of the San Ildefonso Pueblo Museum, New Mexico believes her museum needs to improve the interpretation of the cultural life of the community. The exhibits have not changed since the museum opened. The exhibitions are primarily of pueblo pottery and some textiles. She would like to be able to have a better way than she does now to display the native clothing.<sup>26</sup>

Scott Fitzpatrick, of Paradise Point Nature Center of East Hebron, New Hampshire, has only one space where he can put up exhibitions. If the weather is bad or threatening when a program is scheduled, he has to remove the exhibition to have the program indoors. He clearly would benefit from more indoor space, but he believes that the problem is not solved just by acquiring space. He realizes that new spaces bring maintenance and operating costs that drive up the budget, so that he sees the problem as a major institutional issue.

Many of the participants report needing equipment to fabricate exhibits. The Museum of African American History in Detroit, Michigan, needs tools to fabricate plexiglas and needs dark room equipment to make photographic prints, both to protect and explain objects. Fred Essig, from the Botanical Garden, University of Southern Florida needs a machine to fabricate permanent metal labels for the individual specimens in the collection so that the visitors will be able to identify the plants.

Like many museums that must use donated equipment, the Museum of the Gnadenuhnen in Ohio, has its exhibitions in old department store cases, which offer minimal protection to objects and reinforce the stereotype of the museum as a static and out of date "attic". Barbara McKeown would like new cases for the museum's exhibits.

In summary, for many museums the problems faced are the result of insufficient equipment, space, and training to produce exhibitions and protect the collections at the same time. The lack of financial resources inhibits the museums' ability to use traveling exhibitions from other sources. Staff believe they can be more efficient in preparing exhibitions if they have more specialized equipment for production. As a result of insufficient resources, the public loses access to information that can best be provided in an exhibition format.

# North American Indian Heritage Center St. Stephens, Wyoming

## C A S E S T U D Y

The North American Indian Heritage Center has a long list of successfully completed projects that they have gotten grants to support. They had two planning grants from the state in 1987 and 1988; the state also supported the production of brochures to publicize their educational programs. They have a contract with the tribal government to conduct oral histories on a federally-funded project. They have gotten small grants from the state arts and humanities councils.

The Center's mission is strengthening

and preserving tribal history, particularly the reservation period, and reintroducing as much of the traditional culture as is relevant to today's audience. While the Center uses many traditional designs, Bob Spoonhunter, director of the Center, counsels that "traditional" has to be taken in context of the period and the people. The Center's educational programs include conducting tours and classes, and producing language, art, and history textbooks. They have exhibits and a plan to interpret the 100-year-old building they

**North  
American  
Indian  
Heritage Center  
St. Stephen's,  
Wyoming**

lease. The Center reaches about 2000 people a year through on-site visits and the outreach programs.

**Administration, Maintenance,  
and Renovation**

The Center is isolated from many resources of support and assistance. It is located in St. Stephen's, a Catholic mission on the Wind River Reservation, in the middle of Wyoming. Although the Center is on reservation land, it is not part of the tribal government. It is a separately organized not-for-profit museum, housed on mission land and in a mission owned building. The mission has just recently provided the entire building—which was once used as a training school for the reservation children—leased rent free with utilities provided and major maintenance included.

Bob Spoonhunter, whose grandparents attended the mission schools in the 1880's and who himself has spent most of his life on the reservation, and his associate Jeff Anderson, a Ph.D. candidate in anthropology from the University of Chicago, recognize that they are fortunate to have the generous support from the mission, but they know that they face some serious problems with the building if it is ever going to see its full potential. The building is without any environmental controls. With the very small staff, the Center recognizes that security is potentially a problem. As a result, the two staff members know that they will not be able to borrow objects that require a stable environment from either museums or

individuals. At this time, the Center's collections are very small, only a couple of dozen objects. The staff knows of other collections that they believe they can acquire when the Center has a safer environment.

The staff is interested in important museum collections of Arapaho materials and would like at some point to be able to make them more accessible to the people who live on the reservation, through loans, traveling exhibits, and interpretative publications. Not being part of the tribal government, having human remains or sacred objects repatriated does not appear to be an issue for the Center.

Any renovation to the building would be at the Center's expense. Presently, the staff doesn't think the Center needs more space, but it does need the resources to install additional exhibitions and interpretative areas. The staff envisions a research area for people to use their library and other documentary sources, and they would like to upgrade the offices and administrative areas.

**Financial Resources**

The real problem they face on a daily basis is how to keep the museum going without relying continually on project support. Nearly every activity is oriented toward generating financial support. As Jeff Anderson put it, they have to be "obsessive" about generating income. Spoonhunter and Anderson lament that they are forced to delay the activities that they believe would be more worthwhile and more valuable to their audience.

In the sparkling new exhibition space, more than half the area displays items that are for sale while the smaller portion holds an interpretive exhibition of historic photographs. The objects for sale are closely tied to the museum's mission to promote and interpret traditional Northern Arapaho and Shoshone design in contemporary creations. They are produced by the Director, Bob Spoonhunter, and by the summer art intern. In the fall, the Director plans to install a much larger exhibition of historic photographs.

While Bob Spoonhunter has been at the museum, it has been operating on a budget of less than \$30,000. (According



**North  
American  
Indian  
Heritage Center  
St. Stephen's,  
Wyoming**

to a 1991 study by the Wyoming State Museum, 89% of Wyoming museums them have operating budgets under \$100,000.) The offices are sparsely furnished, basically with two desks, a table, and a typewriter. As the director says, the staff "simply needs everything." He would like to find out how the Center can become eligible for federal surplus office equipment and furnishings. He would also like to hire someone to manage day-to-day operations so that he can implement the educational and interpretative programs he feels he is better qualified to do.

Although there is a great deal of work to be done, the staff consists of only two people who work full-time for part-time pay. The Director says he has no volunteers and is unlikely to find any. Being far from centers of population, the two staff members have made few contacts with professionals in other museums. They find little time to be involved in museum association meetings, but they would like to find ways to get training in exhibition development, design, and implementation and to find sources for exhibition fabrication equipment and materials. Their goal is to obtain traveling exhibitions and to develop temporary exhibitions themselves either with the Center's collections or by using those of other museums, when the Center has better control of the building's internal environment.

**Federal Assistance**

Bob Spoonhunter is very frustrated with his ability to have access to federal assistance. Not being part of the tribal government, he is ineligible to apply directly for many programs that are specifically restricted to federally-recognized tribes—although he has been creative in finding ways to take advantage of some of those programs, as with the contract he has with the tribal government to do oral histories.

He currently is investigating programs that recognize the Center's private, not-for-profit status. He expects to be successful in getting a grant from the National Historical Publications and Records Commission, but he needs more information about the Center's eligibility for other federal programs.

Both staff members feel that small museums are generally overlooked by funding agencies. Jeff Anderson says, "It's just a problem of distance. There should be more people who come out and actually talk to people and find out what the needs are and see what the situation is, instead of communicating over long distances." He believes a specific contact person at the agency who knows the agency's programs but also knows what the museum is and what its mission is would help the Center and other museums like it.

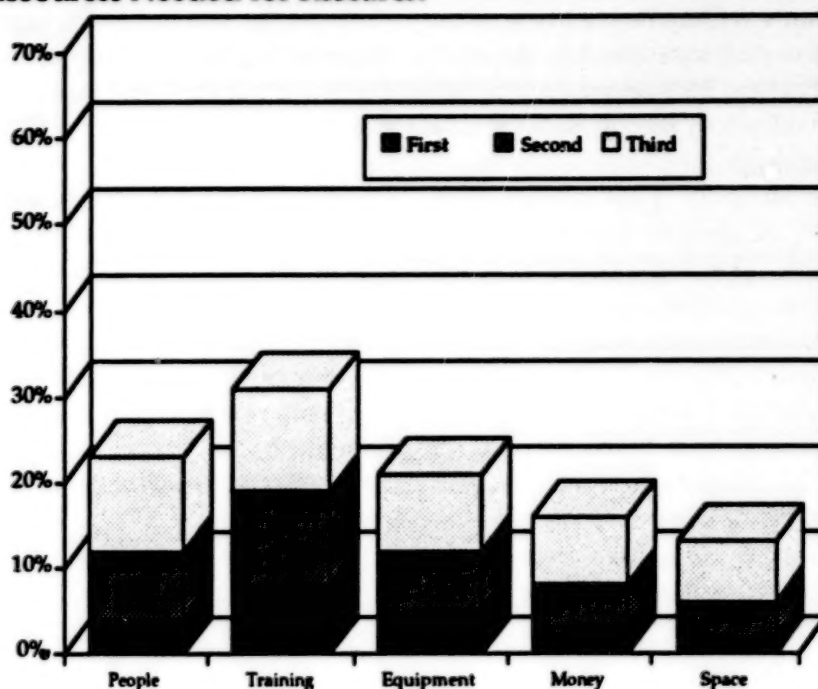
**Research**

In museums, research is integral to fundamental operations. Research is necessary to provide historical and contextual information about objects in the collections, that is, to document the collections. Research precedes the development of exhibitions and educational programming. Often, outside scholars and visitors do research in the museum's library and archival records as well. For the museum staff, both internal and external research activities are labor intensive.

Like collection care and management, tackling the problems to conduct research to document the collections is a major undertaking and one that is frequently put aside for more immediate problems.<sup>27</sup> Unlike collections care and management, the museum respondents generally do not view this activity as a high priority. Documentation on the collections, is however, the key to the collections' value in interpretation. The following graph shows how museums ranked their needs for research resources.



## Resources Needed for Research



Thirty-one percent of all museum respondents indicate a need for training in this area. Participants in the case studies and discussion groups often express the need to know more about the subject area the collections represented. Compared to all museums, rural museums, at 37 %, more frequently identify training in research as a need, which may be a result of the relative isolation of rural museums from sources to help with research activities.

Judy Hope, in a small rural museum in Childress, Texas, says she has a problem identifying many of the historical objects in the collection and frequently finds they have been mis-identified by the donor. Her own background, moreover, is not as a historian. As the museum is more than an hour's drive away from a major city or university, research resources are not readily at hand, even though she finds contacts with the Panhandle-Plains Historical Museum are very useful.

Lori Ludeman, of the Douglas County Museum, in Waterville Washington, who describes the museum's collections as including the natural and cultural history of the area, says she needs to be more knowledgeable about the local history in order to document the collections. The records on the collections have problems. For example, she says that a catalogue entry for an item may indicate that the object is 50 year old, but the year the entry was made is not recorded so that she can't validate the

## Texas Association of Museums

In many states, museums have formed not-for-profit associations as a means to advance their interests and services to the public. One example, the Texas Association of Museums has over 700 members and assists them in several ways.

TAM has two publications that are particularly helpful. *The Museum Forms Book*: TAM collects sample forms for five areas of operation (collection management, development, education, maintenance and security, and rights and reproductions), from its members and publishes them in one volume. Inexpensively priced, the book provides museums with sample forms the museum can adapt to its own operation. *Technical Assistance Directory*: TAM identifies individuals and institutions willing to serve as resources for other museums. The resource directory lists 168 individuals and 178 museums by area of expertise, location, and cost (a majority offer assistance free or for expenses only).

Workshops and seminars are provided in different locations in order to reach museums in the far-flung regions of the state. The association organizes specific workshops, for example on grant writing, in addition to numerous sessions at the annual meeting where members share experiences and advice.

object's age.

The Museum of the Gnadenhutten, Ohio is in a town of only 1300 people and has few research resources. In order for the volunteer staff to research an item in the museum's collection, they usually go through specialized archive. Barbara McKeown, curator, says this process is slow and a response may take anywhere from three months to three years. If the staff knew how to do their own research, their task would go much more quickly.

For the San Ildefonso Pueblo Museum, New Mexico, a main goal is to acquire and maintain information on traditional pottery designs so that the native potters can research the designs and incorporate them into modern pots. The staff's problem is finding primary and secondary sources about the pottery designs and then getting copies for the museum's own records. Irene Tse-Pe Folwell, Director, believes if she and others knew more about research techniques they would be able to find this information more easily. The museum also has a collection of photographs not fully identified and, therefore, is not much use in interpretation. She needs help from her community to research and identify the events and people represented in the photographs.

Other museums face the problem of distance. The staff of the Havasupai Museum at the bottom of the Grand Canyon is 300 miles away from the nearest research materials.

In summary, museum staffs face inadequate records for the museums' collections. They frequently need additional training in research techniques and in specific subject matter. For rural museums, resources to conduct research are not available nearby, and using outside source can be very time consuming.

## General Administration

As with most organizations, general administration in museums is an umbrella for a wide variety of activities essential to keep a museum going on a day-to-day basis. The daily pressing demands frequently seem to take up all available time. The Small Museum Administrators' Committee characterizes the nature of the job:

- answer the phone while trying to reason with an architect in between giving tours
- ask for money, install an exhibit and fix a leak on any given day
- understand a financial statement, copyright laws, an engineer, politics and Nomenclature
- get out of bed to answer the security alarm, remove a critter from your museum, and be alert for a 5:00 am television interview<sup>28</sup>

### Jones Museum of Glass and Ceramics Douglass Hill, Maine

## C A S E S T U D Y

People will start on the 26-mile journey from Portland with only the vaguest directions (make four left turns and follow the signs) to find the Jones Museum of Glass and Ceramics, according to the staff of the Museum, because it has the reputation as a surprising gem in the lovely hills of rural Maine. In a typical year, about 5000 visitors find their way. Although many of the volunteers (who number about 30) are local, most of the visitors are not. The audience draws from the Maine tourist market and from a national and international audience of people particularly interested in ceramic and glass decorative arts. The museum is open mid-May to mid-

November, closing in part because of the limits of the building's wood-burning heating system in the renovated show barn and in part because of the time limitations of the small and mostly volunteer staff.

### Administration

The museum is in a stage of reorganization and growth. New Board members and a new Board President are guiding the museum toward increased professionalism in long-term planning, fundraising, interpretation, and collections care. The Board has recently begun an endowment fund (which they think should eventually be a major por-

**Jones Museum  
of Glass and  
Ceramics  
Douglass Hill,  
Maine**

tion of their annual income), and they are developing a long-range plan. One goal is to become accredited by the American Association of Museums; another is to have a new, larger, safer building.

Dorothy-Lee Jones, for whom the museum is named and who was the creative force behind the formation of the museum in 1978, serves as volunteer Director/Curator. Her motivation for starting the museum was the desire to bring the opportunity of appreciating the aesthetic and historic value of glass and ceramics to people who might otherwise not visit a museum. With only two full-time paid employees, many duties of administration fall to her.

A collector of glass and ceramics herself, her great store of knowledge about the collection has not yet been

fully recorded. Recognizing that her time (she devotes 70 hours per week to the museum) would be much more valuably spent on curatorial matters, she says one of the greatest needs of the museum is help in general administration, which now takes up much of her time. She believes that a museum, even though not-for-profit, should operate like a business. She feels a full-time, paid director, trained in management, would be a great asset to the museum.

### Collections Care and Management

The scope of the collections includes all time periods and all geographic regions. (The Museum has been operating without a collection policy, but is now developing one.) Visitors can see most of the collection, as nearly 70% of the 7000 pieces of glass are on exhibit at any one time. The collection is fully inventoried and has basic catalogue entries for each piece, but full documentation remains to be completed. Storage space for collections is cramped. New donations to the collection often are delayed in being unpacked because of a lack of space and staff time. The Museum actively loans and borrows pieces from many other museums in the US with major glass collections.

### Education

One of the most popular exhibits is a room of fakes and reproductions where visitors can handle the pieces and learn to discriminate originals from others. The museum has recently received a grant from a private organization to install interpretive labeling on one part of the collection. They want to expand their labeling to provide a much higher level of interpretation, but lack of space and equipment for label production prevents much progress. Presently, interpretation relies in large part on the visitor already being knowledgeable about glass and ceramic or on printed gallery guides. Other goals are to have trained docents to conduct tours and to develop the nascent school program.





**Jones  
Museum of  
Glass and  
Ceramics**  
*Douglass Hill,  
Maine*

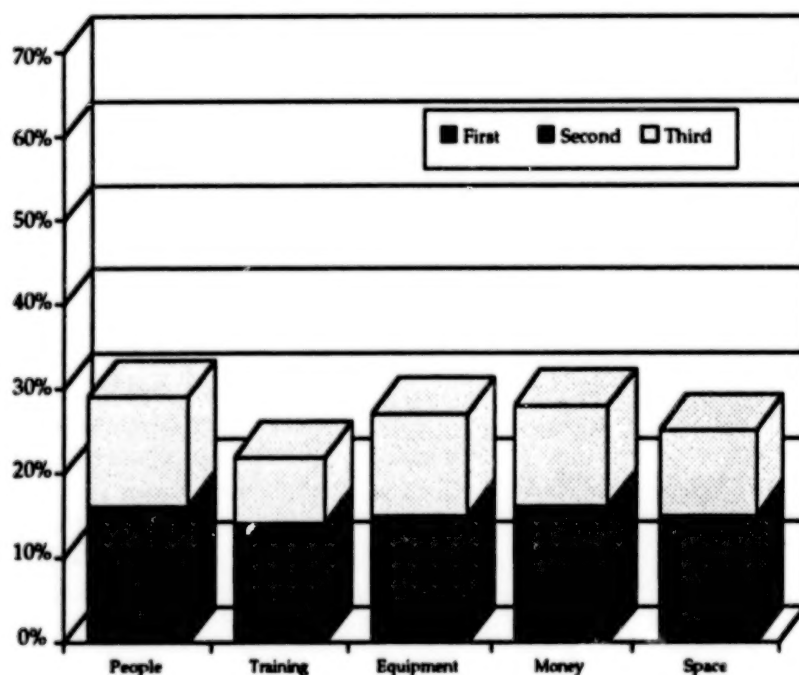
The museum maintains a large specialized library related to the collections that is open to all visitors. The Director spends a great deal of her time helping individuals identify and authenticate their own pieces of glass and ceramic. The main educational activity is to bring national experts to the museum for an annual lecture series. Having limited seating, the museum takes advantage of space in a nearby conference center to hold its more extensive programs.

**State and Federal Support**

According to the staff, the Maine Council on Arts and Humanities rates

the museum highly enough to award general operating support from its grant program, but the Council did not have enough funds to give the award in 1992. The staff believes that federal programs generally are not aimed at museums that are less than fully developed. They would like to see museums with high ideals but very limited sources, such as the Jones museum and others, be able to get support to reach their ideals. One example was to have access to consultants with different levels of expertise—such as informal mentorships. In addition to having funds set aside for aspiring museums, the staff believes it should be easier to apply for funds.

**Resources Needed for General Administration**



Resources to help with general administration is ranked as one of the top three priorities by 20% to 30% of all museums for every resource, as the graph at left indicates.

In the discussion groups and with the case study participants a recurrent theme was the demands on them as the head of the museum to deal with a wide variety of issues, for which they frequently felt ill-prepared and which almost always consume a great deal of time. The professionalization of a museum typically lies

with the head of the organization—whether paid or volunteer. In many of the museums that participated in the discussion groups and case studies, the staff had come to the museum with more vision and enthusiasm than a background in museum operation. In many cases they are operating in isolation and may be unaware of or unable to take advantage of the technical assistance or training opportunities available. The participants frequently expressed the need for training in both general and specific areas of operation, as the following examples illustrate.

Marian Moore says as Director of the Museum of African American History in Detroit, she has to know about personnel issues, fundraising strategies, legal problems, and management principles as well as other areas of museum operation. She believes that for herself, with an academic background in American culture, she will need to hire and train staff to have some depth of specialized knowledge in those

areas of operation. She believes that advanced training courses that cover highly technical areas would be helpful to her and other museum directors in similar situations. That opinion was echoed by Anita Baerg, of Waukesha County Historical Museum, Wisconsin. Her academic training and work experience are firmly based in curatorial skills, but she has had to learn museum management on the job.

Elizabeth Fradin, Director, Rhode Island Museum of Natural History expresses her view of the problem:

The administrator of [a ] small and emerging museum is directly responsible for almost every aspect of the operation...We [as administrators] do not benefit from staff members or departments that handle development, membership, personnel, fiscal and other management issues. Some of us are able to rely on Board members for needed expertise; however, most of us are forced into on-the-job training so that we can make responsible decisions....This is another area where small museums are at a tremendous disadvantage.

Terri Cummings from the Center of the American Indian, Oklahoma is new to the museum profession, although her academic training in anthropology has been useful to her. She strongly

#### **Wisconsin Federation of Museums**

For the last two years, the Wisconsin Federation of Museums has tackled the technical training needs of its members with three different formats. A Professional Residency Program provides support for individual staff members to train in another institution within the state to learn new ideas, techniques and methodologies. Professional Development Award Fund offsets training costs for individuals to attend out-of-state training activities that are not available within Wisconsin. The Federation publishes Technical Briefs on specific types of museum operations.

#### **Oklahoma Museum Association**

The Oklahoma Museum Association could easily be viewed as a full-service state association because of the wide variety of services it provides to museums in Oklahoma. Here are some of the things it offers, some in cooperation with the state's Field Advisory Services:

**Newsletter**—*MUSENEWS* lists deadlines for grant proposals, calendar of workshops and technical bulletins.

**Educational Programs**—distributes three educational programs on Oklahoma history topics.

**Seminars**—conducts four special topic seminars each year in different parts of the state.

**Publication**—*The Source: A Museum Reference Manual* with chapters providing basic information for each area of museum operation.

**Reference Library**—books, cassettes, and videos relating to museum management available through inter-library loan.

**Exhibits**—Touring Exhibition Service develops and circulates more than 25 exhibitions to the state's museums at a minimal cost.

**Tribal Museums/Cultural Centers Assistance Program** -- provides on-site consultations and distributes information about assistance opportunities.

**Field Advisory Services**—The Association initiated and managed a field advisory service for two and a half years. It was so successful that the state incorporated the service as an ongoing activity of the State Historical Society. It provides on-site visits to the museum for technical assistance, statewide workshops and seminars, and other individual consulting services.

### **American Association of Botanical Gardens and Arboreta**

For some, associations organized for museums with specific types of collections provide the most useful advice. The American Association of Botanical Gardens and Arboreta is the national association for museums having living plant collections. The Association encourages communication about museum operations among its membership through a monthly newsletter and a quarterly magazine. They sponsor national and regional annual meetings. Technical assistance is available through the telephone resource center, coordinated consulting services, study guides and resource packets.

### **Office of Museum Programs**

The Office of Museum Programs at the Smithsonian Institution in Washington, DC provides a regular schedule of training programs for museum professionals. The training courses are free, but students must generally pay their own travel, lodging, and meal costs. (Scholarships are available for some courses.) Courses are generally for entry-level staff and cover both general and specific topics.

The OPM also provides training workshops specifically for tribal communities which are hosted by tribal nations in different regions of the country. Fees are waived and some scholarship support is available. Within the last year, five workshops were conducted.

wants to get training in museum practices, but doesn't see how she can find any time to be away from her demanding job. She reported that it was a difficult decision even to take the one day to participate in the discussion group. Her best resource for learning about solutions to problems of museum operations as they come up is through the Oklahoma Museum Association, which shares space in the same building with the museum.

Fred Essig, from the Botanical Garden of the University of Southern Florida, serves on the university faculty as well as directing the Botanical Garden. Coming from a purely academic background, he also says he doesn't know much about museums and feels inadequately prepared to meet the challenges. Like many others, he is learning on the job and finds information from professional organizations and the contacts with other professionals very useful.

Irene Tse-Pe Folwell, San Ildefonso Pueblo Museum, New Mexico has multiple demands on her time. The museum is only one of several programs she has responsibility for, and she doesn't really know what percentage of her time is given to the museum, except to feel that it is not enough. Like others, she has not been able to get the training she needs.

Colleen Holwerk, Ashland Henry Clay Estate, Kentucky believes her job is better now because for the first time the museum has a clear mission and a long-range plan. Nevertheless, as the only staff member who is developing programs at the same time that she is completing the building's renovation, her time is overburdened. She would like to hire people already skilled in museum practices to help implement the plans.

For others the needs are very basic—they need office space. Paula Carlson, from Children's Museum at Yunker Farm, North Dakota shares her office with the entire staff and finds it difficult to concentrate as she does her own payroll and accounting and types her own letters. Thomas Esch, from the Alma Firehouse Museum, Colorado also has shared office space but it is in a building separate from the museum, so that he has to work in two different places during the day. Terri Cummings, Center of the American Indian, in Oklahoma, has created a small office space within the exhibition gallery, so that she finds little private time to work.

Equipment is a problem for others. Marian Moore, Museum of African American History, Detroit says that at her museum she doesn't even have enough telephones for the staff and that the telephone system she has is antiquated. Photocopiers and computers are frequently mentioned by many participants as needed to help with administration. Participants expressed a frustration with the assumption that museums can manage with cast off equipment from



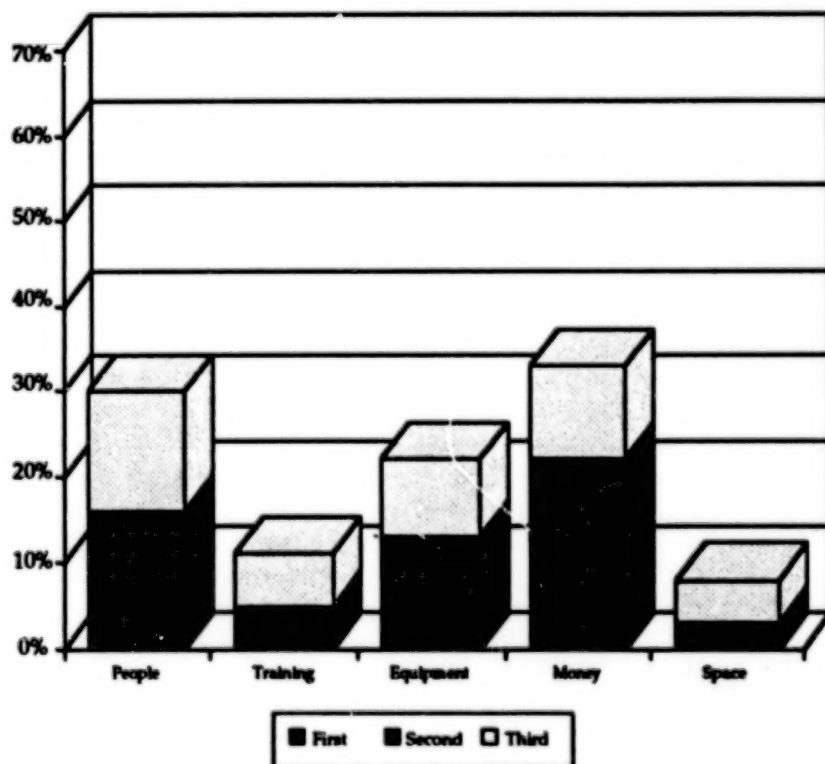
other organizations. They acknowledged that although people will donate computers to museums, the equipment often needs repair or is wrong for their needs. Museum staffs need up-to-date office systems to be efficient in their work.

In summary, in handling general administration of small museums, the people in charge believe they have more demands than they have the time and expertise to meet. For some, solving the problem means additional staff to help with the duties, for others the issue is training in a broad range of specialized activities. For the small organization, turnover in staff is frequently high so that training to manage the museum will be an ongoing issue. Other museum administrators need more space and equipment.

## Maintenance

Regardless of whether a museum is in a building built for that purpose, is in an adapted-use older building, or is in an historic structure, maintenance is a major issue. Money, staff, and equipment are the three highest needs. A third of all museums report they need more money for maintenance, but rural museums (at 39%) are more likely to say they need funding for maintenance.

### Resources Needed for Maintenance



Thirty percent of museums say they need more staff for maintenance, but only 11% report that they need training in this area. Twenty-two percent report needing equipment, and only 8% need more space.

Margaret Miller at the Kalona Historical Society in Iowa says most of their earnings go into maintaining their buildings. Paula Carlson in North Dakota says that the hands-on features of the exhibits need constant maintenance. Fred Essig in Florida says he has trouble keeping the plant collections weeded, watered

and pruned. A truck and additional landscaping tools would help him. Colleen Holwerk in Kentucky finds it difficult to find appropriate place in the historic house to keep modern tools and equipment.

In summary, museum buildings of all types and age have significant maintenance needs and problems due to the specialized purpose of protecting and preserving the national heritage. Museum workers need financial help, better equipment and more people to solve maintenance problems.

**MonDak  
Heritage  
Center  
Sidney,  
Montana**

The duality that permeates many aspects of the MonDak Heritage Center begins with the museum's name. "Mon" stands for Montana—the museum is in Sidney, Montana—but "Dak" stands for Dakota, as the museum is just seven miles from the North Dakota border. Part of the museum's mission is to serve the counties that lie on either side of the state line. Half of the Richland County, Montana population of 12,000 live in Sidney, the rest are sprinkled on isolated farms or in smaller towns. The North Dakota population is equally sparse.

#### General Administration

Another obvious duality is the shared Director's position. Marie and Bert Sawyer, who are married to each other, are the co-Directors. Theoretically, they share one forty-hour work week and one salary. In reality, they say, they spend double that time because there is simply too much to do to run the museum on only 40 hours per week.

Bert Sawyer applied for the job jointly with Marie Sawyer following his service on the Center's Board of Trustees. His situation is not unusual for a small museum, where the distinctions between the Board and the staff are not always clearly delineated. His dual experience, he says, gives him a valuable perspec-

tive on the museum's operations. He believes part of his role as co-Director is to reinforce the high activity level of the Board committees and to reinvigorate the interest of the community. Like many museums based in small communities, the MonDak Heritage Center has had difficulty recruiting younger supporters when the original founders retire, age or "burn out."

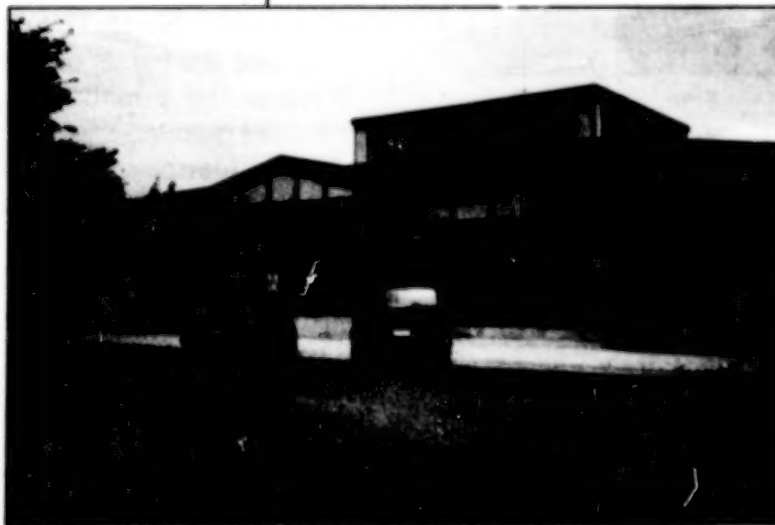
The skills and experience the co-Directors bring to the job complement each other, although neither has had more than on-the-job training in museum operations. Bert Sawyer has experience working with mechanical, electrical, and other building systems. Moreover, his family was among the early settlers, so that his knowledge of the area's history is nearly firsthand. Marie Sawyer came from Australia in 1983, following a 25-year career teaching school. She applies her educational and organizational skills to collections management and program development.

#### Maintenance and Environmental Controls

The Center's dual mission to interpret the history and exhibit the art of the region is reflected in the use of space in the building. Most of the upper floor is for temporary art exhibitions; the lower level houses a pioneer village street scene.

Built as a museum in 1984, the building has a ramped entrance for accessibility, and it has features that protect the collections. Storage is environmentally controlled; a vault protects more valuable collections. The lower exhibition level has no exterior light to threaten collections. The art galleries, however, were designed with the viewer rather than the objects in mind. High clerestory windows let in unfiltered natural light. Half of the 28 windows still need storm windows; the single-pane windows also make temperature and humidity control more difficult.

As the building ages, Bert Sawyer is



**MonDak  
Heritage  
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Montana**

increasingly aware of upcoming and ongoing maintenance needs. The front steps need replacing, and the roof may be a problem if the foundation isn't stabilized. A hail storm recently damaged the roof, and the insurance will cover the damage, but the roof repair can't be done until the foundation is repaired. The air-handling system has already needed some replacements, and more upkeep is near on the horizon. The Center's limited financial resources will be strained to cover these expenses.

**Geographical Isolation**

The Sawyers believe that it is unusual for a museum as isolated as they are and with such a harsh winter climate to be open all year, but they feel they owe the service to their community. They say that even their fellow Montanans, all living in the sparsely populated state, can't conceive of how isolated the Center is from other resources. When the museum hosted the Montana Museum Association Annual Meeting recently, even their fellow Montanans were impressed by the distance they would had to travel.

Marie and Bert Sawyer feel the isolation of the museum very sharply. It impinges a great deal on how they operate. Travel is a major problem. Three federally-subsidized commuter flights a day are the only sources of public transportation—there is no public ground transportation in town, even to or from the airport. The flights are expensive and awkwardly scheduled. Therefore, if the co-Directors want to attend any kind of training workshop or course, it will almost certainly mean at least three days away from the museum and an expensive travel bill. The same is true if they want to bring in outside consultants or someone for public programming.

**Educational Programs**

In their first year, the Sawyers ex-



Marie and Bert Sawyer, Co-Directors,  
MonDak Heritage Center, Sidney, MT

perienced, as museums across the nation do, the yearly demand from schools for the spring trips to the museum. Within 6 weeks they had 27 school visits from as far as 60 miles away. Under Marie Sawyer's direction, that year was the first time the school groups had organized tours at the museum. The teachers were given information in advance and were asked to indicate a focus for the tour. Marie Sawyer, being a former teacher, would like to do a great deal more with the school groups, but realizes that until more time and people are available it cannot be a high priority.

The co-Directors have maintained an aggressive schedule of art exhibitions—two a month in the last year, including one for the visually-impaired audience—to serve their devoted visitors. The Sawyers believe strongly in the Center's commitment to the community. In addition to the multitude of temporary and traveling exhibits over the year, the Center coordinates and organizes several performing arts programs. But, the Sawyers find that such an intense schedule is so demanding that other areas of the museum's operation are suffer-



**MonDak  
Heritage  
Center  
Sidney,  
Montana**

ing. Reluctantly, they have decided to moderate their schedule.

### Collections Care and Management

Collections are being inventoried slowly by volunteers who come one day a week. For the volunteers and Marie Sawyer, who oversees their work, cataloging and documentation are a problem. When the Center was against its opening deadline without having finished installing the historical exhibitions, people in the community generously hurried to the rescue to complete the street settings (such as the doctor's office, the parlor, general store, saloon, settler's cabin, and so on) with their own possessions. In the rush, the donations and loans were not accurately recorded. Now, cataloging and documentation are slowed as

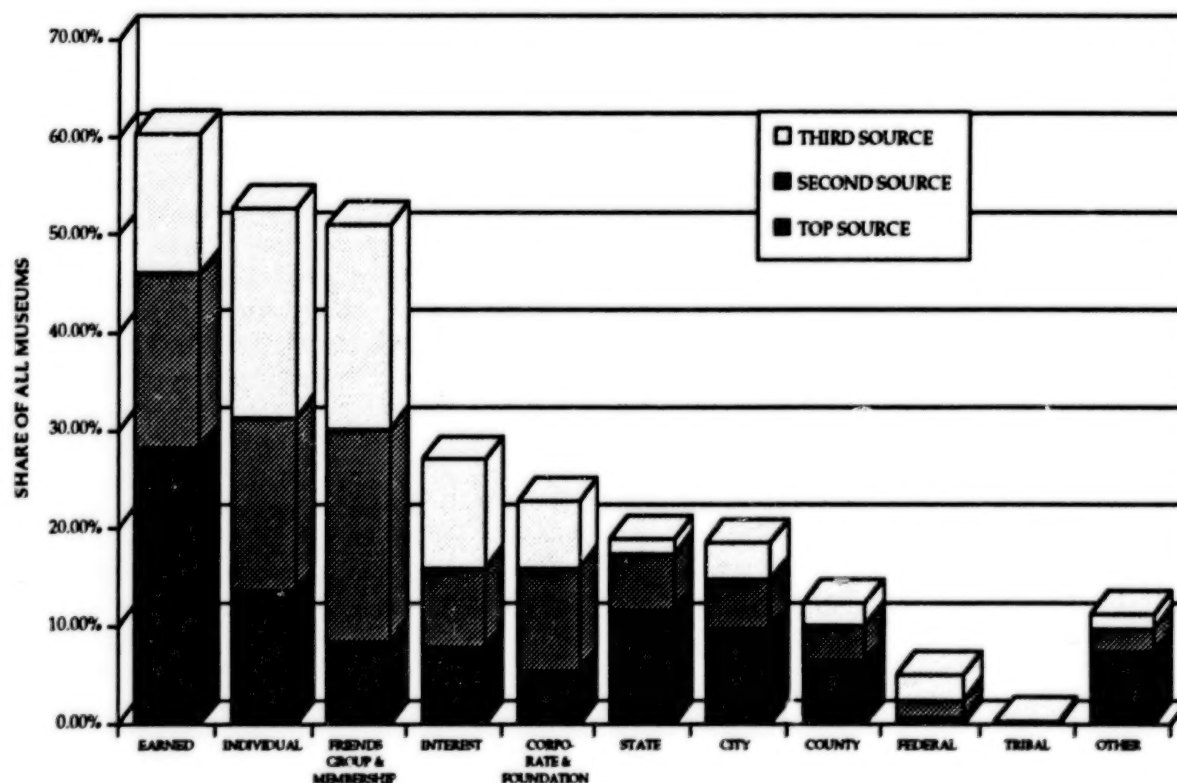
the staff faces some primary questions of ownership, provenance, and identification. For herself, Marie Sawyer would like to have training in curatorial and collection management skills.

Marie Sawyer realizes that the Center should improve collections storage facilities. She says they need more acid free material and cases for flat storage of textiles and of large maps, posters and photographs in the collection. Additional shelves would enable her to make better use of existing storage space. Both she and her husband lament the space and time limits that prevent them from collecting more aggressively now, because they see younger families leaving the area and taking with them the family heirlooms that document the area's pioneer and settler life.

## Financial Support

The questionnaire asked museum respondents to identify their current main sources of financial support and to indicate what the museum's main sources of financial support should be. The following graphs show the responses.

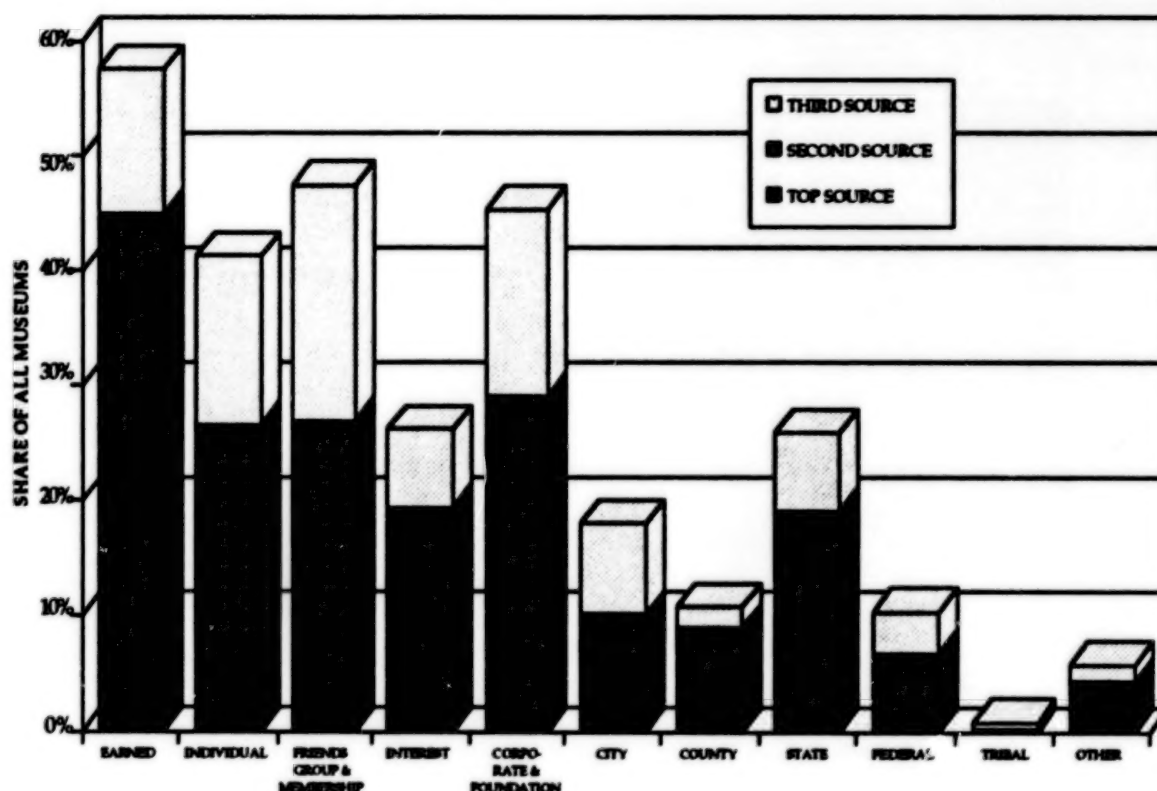
What are the Main Sources of Operating Income for Your Museum?



Earned income—which typically comes from admission or program fees, publications, special fundraising activities, and museum shops—was the most important source of operating income for all museums. Individual donations and membership and friends groups are second and third.

In comparing all museums and each group of museums, we find some differences among them. Small museums are less likely to have earned income as a major source. Emerging museums are more likely to cite foundation and corporate donations and city government. Rural museums are more likely to depend on individual donations and less likely to cite support from foundation or corporation donations. Minority museums are more likely to cite the federal government and tribal governments as sources of support and less likely to cite interest or investment income as a major source.

### What Should Be the Main Sources of Financial Support for Your Museum?



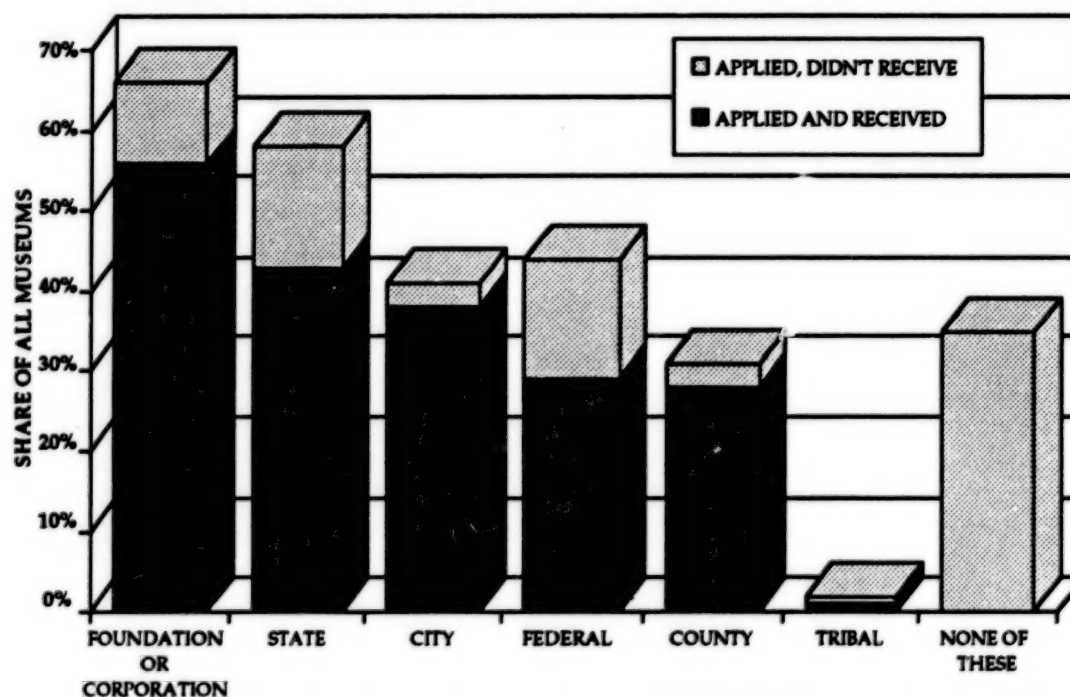
In identifying what should be the main sources of support, museums report that earned income should remain the most important source, followed by friends groups and membership and corporate and foundation support.

In looking at the responses from all museums and from each groups, we find these differences. Small museums are less likely to think earned incomes should be a major source, and both small and rural museums are more likely to name individual donations. Emerging museums are more likely to see foundation and corporate support as a major source. Minority museums are less likely to name individual donations and are more likely to name the federal (38%) and tribal government (14%). Museums would like to have more foundation and corporate support and less reliance on individual donations. Although overall museums indicate they want earned income to remain the highest source of income, a small percent would like to rely on it less.

## Federal Assistance for Museums

Of all museums reporting current sources of support and desired sources of support, five percent say the federal government is a major source of funding and ten percent think it should be. Over half (56%) of all museums say they did not apply to the federal government for support in the last two years. For the 44% that did apply at least once, 65% were successful in securing support at least once. (A surprisingly large percentage, 38%, did not apply to any of the sources of support we ask about.) The success rate—applying and receiving support at least once in two years—is lower for the federal government than any other source that we ask about, as the table below indicates.

Did Your Museum Apply to Any of These For Financial Support in 1990 or 1991?



| Share of Museums That Applied to: |     | Share of Applicants That Received Funding From: |     |
|-----------------------------------|-----|-------------------------------------------------|-----|
| City                              | 40% | City                                            | 93% |
| County                            | 30% | County                                          | 91% |
| State                             | 59% | State                                           | 74% |
| Federal                           | 44% | Federal                                         | 65% |
| Tribal                            | 2%  | Tribal                                          | 67% |
| Foundation or Corporation         | 66% | Foundation or Corporation                       | 85% |
| Applied to none of the above      | 38% |                                                 |     |

Of the 40% of museums that applied to a city government 93% received support. Of the 30% that applied to county government 91% of museums received support. Forty-four percent of the museums applied to the federal government and 65% received funding. This high success rate, however, does not indicate the number of times a museum may have applied and not received funding or what portion of its request it received. These figures do suggest that an aggressive program of fund raising is likely to garner some level of support from these sources.



**Herndon  
Home**  
*Atlanta, Georgia*

**T**he Director believes that the Herndon Home is rare, in that it is one of only a handful of grand-scale historic houses open to the public that once belonged to a prominent Black family. Located in inner-city Atlanta close to Atlanta University, the historic home of the founder of Atlanta Life Insurance Company attracts about 22,000 visitors a year.

Dr. Carole Merritt, Director, believes that the advances currently being made by the Herndon Home are attributable to the turnaround she experienced by serving on a review panel for a federal granting agency. She learned about the characteristics of good grant proposals and saw the possibilities for her own museum to apply and be successful. The museum successfully competed for a planning and subsequently an implementation grant that will lead to a major interpretive exhibit about the Herndon family and their role in Atlanta's history. As a result of her immediate success in receiving funding, she reports that she is really very satisfied with federal assistance.

#### Financial Support

Prior to receiving the grants, the museum's \$170,000 budget came solely from the Foundation of the Atlanta Life Insurance Company, for which the historic house is the primary philanthropic activity. The Foundation has traditionally believed it should provide all support and that all services, including admission, be free. An expanded Board membership and a harsher economic reality have changed that position. Grant proposals to National Endowment for the Humanities in 1990 and 1991 were the first fundraising efforts of the museum in its history.

The successes of these grant proposals have spurred the Board to begin more serious long-range planning for the institution as a whole. For the first time starting with the first grant proposal, the Director has been able to present her ideas before the whole Board instead of communicating through a committee.

The Director is soon to present a mission statement and a long-range planning schedule before the Board for approval. The new relationship emerging between the Board and the staff promises an enlarged mutual understanding.

#### Educational Activities

The demands on the small staff of three full-time people for tours, exhibits, and programs are mitigated by a core of twelve volunteers. Because the house can accommodate groups of only 15 people at a time and because all visitors must see the house on a tour, managing visitors consumes a great deal of time for all staff. Ms. Merritt believes the time she must spend on tours detracts from the time she should be spending on other activities.

Adults are nearly 60% of the visitors, with the balance mainly coming from school tours. The interpretation of the Home reflects the life of the prominent Black family who lived there until 1977. As with many historic homes, it lends itself to a variety of interpretive opportunities. Lectures on the family's history and lifestyle and on the architectural features are popular topics.

#### Collections Care and Management

In the renovated basement, staff have offices, exhibit spaces, and some archival storage. The Board is very diligent in meeting the building's maintenance in terms of roofing, painting, and grounds as the work is needed. The archives are well organized, fully catalogued with finding aids, and stored in a controlled environment. Nevertheless, Carole Merritt identifies collections care and management as the area of greatest need.

An unimproved exterior carriage house has some collections, but the upstairs of the main house and its complete furnishings challenge the staff most. The house itself is not climate controlled. Humidity fluctuations pose the greatest threat. Although nearly all

**Herndon  
Home**  
*Atlanta, Georgia*

the collections are accessioned, they are unevenly catalogued. Realizing the small staff lacks the expertise to document the specialized collections, the Director at one time hired consultants to help them understand the significance of a specialized part of the collection.

Without a separate, designated area for collections storage, the staff stores many of the household objects in obvious household places—drawers, closets, trunks. Carole Merritt envisions having a consultant in collections management come on a long-term contract to help them set up policies, procedures, and systems that would be main-

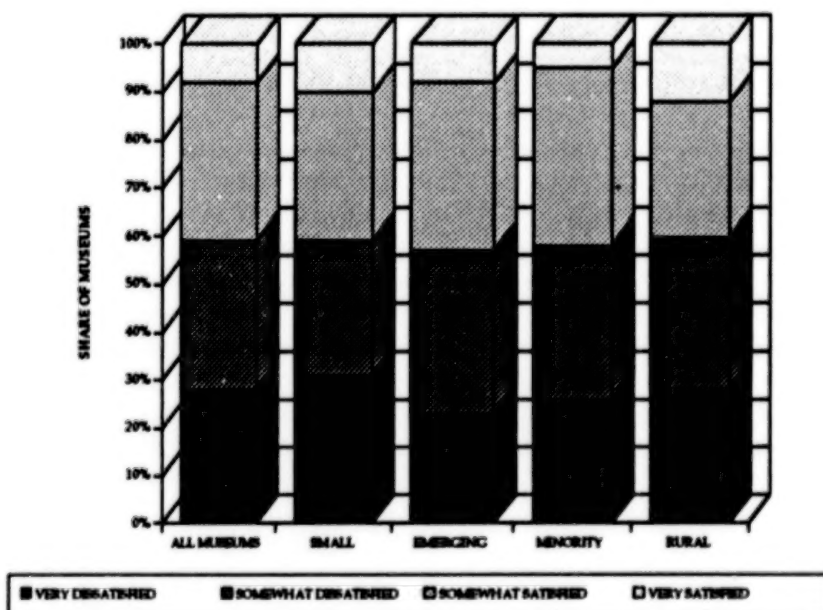
tained subsequently by the staff.

Carole Merritt knows about several resources for technical help on dealing with the collections problems. She maintains memberships in several museum associations (national, regional, and state), but she confesses to not being a very active member in any of them. The day-to-day demands on her schedule prevent her from having enough time to read the publications for the technical information they include. She finds a call to staff at other Atlanta museums the most useful way to get help to deal with some of her more pressing problems.

### Satisfaction With Federal Assistance

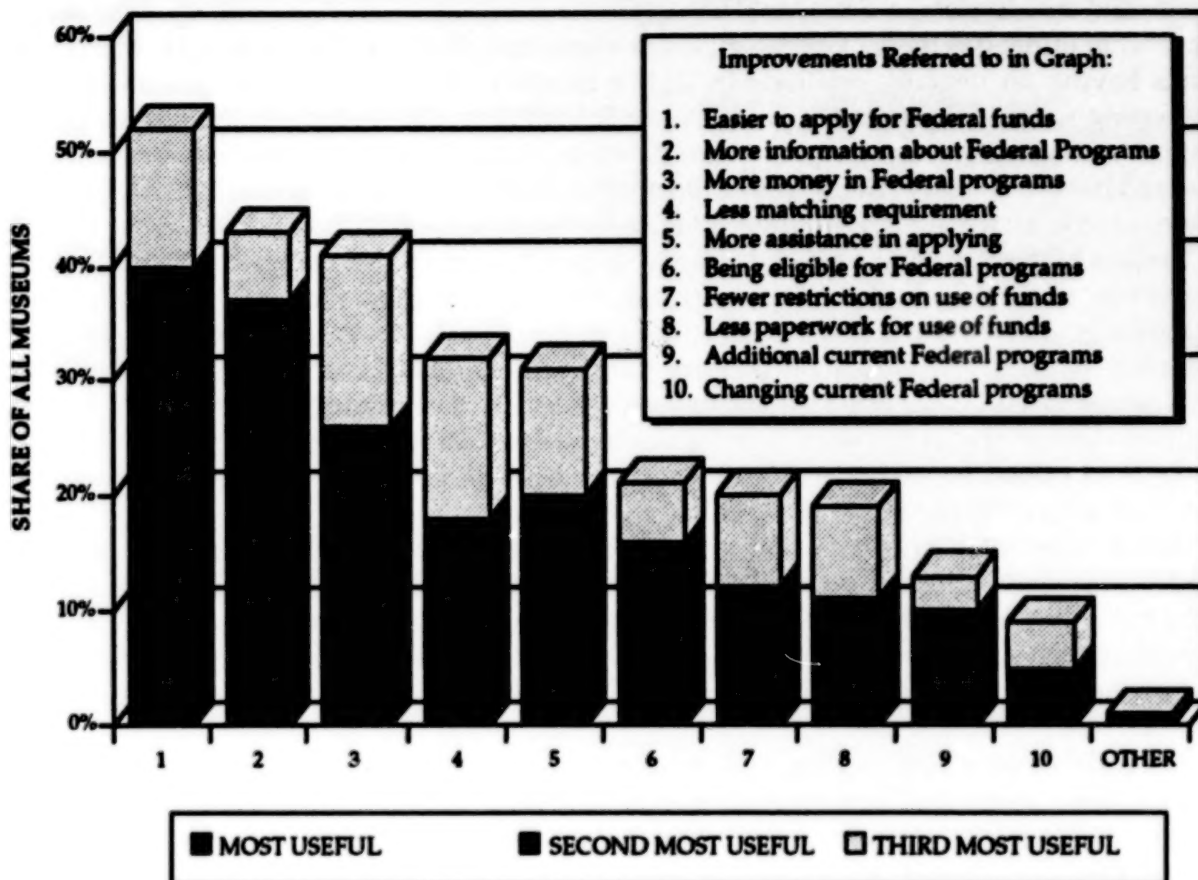
Respondents were asked to indicate their level of satisfaction with the availability of federal assistance to meet the museum's needs. Forty-one percent of museums say they are somewhat satisfied or very satisfied with federal assistance. The level of satisfaction varies little for each group of museums.

#### How Satisfied Are You With Federal Assistance For Your Museum?



The two factors cited above—that 56% of museums did not apply to the federal government in the last two years and that those who did encountered lower success rates compared to other sources—may account for how museums rated their level of satisfaction with the availability of federal assistance to meet their needs. The two factors also may be reflected in the responses to what would make federal funds easier to use. The following graph gives the responses.

## What Would Make Federal Funds Easier for You to Get and Use?



In identifying what would make federal funds easier to get, having more information about federal programs and making it easier to apply were the first choices for all museums. The differences among all museums is given below for each group for which the difference is statistically significant.

Rural museums are more likely to choose the responses "easier to apply," "more information," and "more assistance." These responses may reflect the real or psychological distance of workers in rural museums from the federal agencies in Washington, DC and from sources of information and assistance that are more readily available to museums in non-rural areas.

Minority museums are more likely to say that they applied to the federal government. Based on the evaluation of the responses, Reed Public Policy made the following interpretation:

Minority museums are more active and confident in obtaining Federal funds than other museums. Minority museums are more likely to have applied to the Federal Government for financial support within the last two years (72% versus 44% for all museums), and the share of applicants that receive funds is as good as or better for minority museums than others.

When asked what would make Federal funds easier to get and use, minority museums are less likely to choose "easier to apply for federal funds" (30% versus 52% for all museums), less likely to choose "more information about federal programs" (20% versus 44%) and more likely to choose "fewer restrictions on use of funds" (35% versus 20%). This suggests that minority museums are already adept at obtaining Federal funds, and are therefore more concerned about restrictions on the funds they receive.<sup>29</sup>



Participants of the discussion groups and case studies have several comments on problems and numerous suggestions for improving access to federal assistance. Anita Baerg says forms should be shorter and criteria clearer. She would like application writing workshops with tips from reviewers about what impresses them. Colleen Holwerk wants sample successful proposals. Marian Moore thinks having an ongoing relationship with a member of the agency staff would help her in developing successful proposals. Irene Tse-Pe Folwell says she needs technical assistance writing the grant including having someone review draft proposals. Jim Woods says the information he gets is second hand and out of date, usually from another museum person. He would like to get accurate information from the agency. A clearinghouse for timely information would be helpful to him.

Barbara McKeown thinks small museums should have their own program. Sandi Parker says support for small but good projects is needed. She says her museum's application for a science education project was considered too small by one federal agency. Paula Carlson believes that as a children's museum she is ineligible for some sources of federal funds because the museum does not focus on one specific discipline area (such as arts, sciences, or the humanities) even though it proposes discipline-specific projects related to the agency's missions. She said that one federal agency requires too high an operating budget for her museum to be eligible. Carol Durand says a program of sustained support is needed to really help small museums.

Ginny Edmonston says providing a match is too hard for the small museum that already has strained financial resources. Keali'i Reichel also says that matching is a problem for him "It seems elementary that if you ask for \$30,000 it is because you need it and you don't have it." He believes knowing which program supports which activity is hard to understand. He thinks the criteria are unlikely for small museums to be able to meet. For example, he says a small museum's staff usually don't have advanced degrees.

Roy Salls thinks assistance programs require too much paperwork and that the forms are written with the larger museums in mind, not the smaller museums. Scott Fitzpatrick says the process of applying is too burdensome for a small amount of grant funds and the small chance of getting an award. Fred Essig thinks applying is too time-consuming for museums with small staff and that larger museums have an advantage. Joanne Melniczuk thinks the burden of record keeping and reporting are too burdensome and time consuming after you get the grant.

In summary, although museum respondents generally do not expect the federal government to be a main source of support and less than half applied to the federal government in the last two years, they are not satisfied with the availability of federal assistance to meet the needs of their museums. The respondents to the questionnaire named more information on federal programs and more assistance in applying as being most useful to them. Case study and discussion group participants identified several activities federal agency staff (and by analogy other sources of assistance) could do to help underserved museums be more successful in assistance programs. Respondents and participants indicated as a third choice, that more money in federal programs would be useful in helping them get and use federal funds.

## **Summary**

This report is the result of a needs assessment conducted by the Institute of Museum Services at the request of Congress. The target for the study is small, emerging, minority, and rural museums. These museums are valuable resources within their communities, but on the whole they do not meet their full potential because they lack adequate resources and technical assistance.

Within the universe of nearly 9000 non-federal museums in the United States, three-fourths are small, over half are emerging, almost half are rural and five percent are minority. Rural museums are almost twice as likely as all other museums to be geographically isolated. In response to a questionnaire and as participants in case studies and discussion groups, the people working in these museums indicate a need for additional financial support and for other resources to help them increase the professional level of their operations. Education, exhibition,

and collections care and management—the core activities of all museums' operations—are the activities for which small, emerging, minority, and rural museums have the greatest need.

Museum participants in this study identify numerous ways that they would apply the resources to improve the operations of their museums. For education, having more staff to develop and implement programs is highly rated. Many participants report the demands for the educational programs they offer are beyond their ability to meet. For exhibition, more money and better equipment are most frequently named. Participants believe they could offer more and better exhibitions if they could meet the cost to rent or borrow traveling exhibits and if they had specialized equipment for production and installation. Many museum workers are concerned that they are unable to ensure the safety of the objects on exhibit in the existing physical environments of exhibition spaces. For collections care and management, equipment and money are highly rated needs. Participants express frustration at large backlogs of inadequate collections records that they are unable to overcome due to inadequate staffing. They name specialized supplies and equipment as necessary for protecting objects from deterioration and loss. In all three of areas of operation, 50% to 60% of the respondents indicate a need for training, a result that is reinforced by case study and discussion group participants.

Museums report that earned income is and should be the main source of operating income. As a group, museums would like to rely less on individual donations and more on corporate and foundation support. In seeking financial support from foundations and corporations in the last two years, museums are very likely to have received funding at least once. Museums indicate they applied to a corporation or foundation more often than to any single unit of government. Of the 66% that applied at least once, 85% received financial assistance at least once.

Less than half of the museums applied to the federal government for financial support in the last two years. Of the 44% that did, 65% received support at least once. Five percent report the federal government as being a main source of operating income, and ten percent think it should be. Minority museums are more likely than other museums to name the federal government as a main source of current operating income and to say that it should be one. Less than half the respondents are satisfied with the availability of federal assistance to meet the needs of their museums. Respondents most frequently indicate that "being easier to apply" and "having more information about programs" would make federal funds easier to get and use. Respondents select "more money in programs" third most frequently.

## Conclusions

Small, emerging, minority, and rural museums provide valuable educational and cultural services for their communities, but due to inadequate resources they do not meet their communities' demands or their own potential. These museums individually and together hold a great reservoir of the nation's material, cultural, and scientific heritage. Lack of resources for these museums puts this heritage at risk. Many sources of assistance are available, but more assistance is needed.

To meet the needs of these museums, funding agencies should increase support available to them, particularly for technical training and implementation. Funding agencies should be more aggressive in reaching these museums and should simplify the application process for them.

Museum associations and state agencies providing technical assistance should make extra efforts to identify these museums within their service areas and to increase the ability of these museums to participate in programs of assistance. Museum professionals should recognize the value of assisting these museums and should help them to achieve higher levels of professionalism by providing one-to-one guidance.

These museums and the people who work in them are a valuable resource for their communities and for the nation as a whole. They are, however, generally overburdened with ongoing museum operations and are generally underserved by sources of financial and technical assistance. Help and assistance given now to small, emerging, minority, and rural museums will ensure a future for the heritage they hold for us all.

## Notes

<sup>1</sup> P.L. 101-512—Nov. 5, 1990.

<sup>2</sup> See Analysis of Data from the Institute of Museum Services' National Needs Assessment, Reed Public Policy, August 1992, p. 2.

<sup>3</sup> See Appendix A for a copy of the statutory language authorizing this assessment.

<sup>4</sup> See Appendix A for the mission of IMS as established in P.L. 101-512.

<sup>5</sup> For purposes of eligibility for its programs and for this study, IMS excludes federally operated museums.

<sup>6</sup> The participants in these two advisory groups are provided in Appendix B.

<sup>7</sup> For the 1989 National Museum Survey, museum sizes were identified for each discipline. For zoos and science-technology centers, a museum was considered small if its budget is below \$1,000,000, for aquariums below \$800,000. Forty-one budget categories were established for 13 disciplines. *Data Report, from the 1989 National Museum Survey* (American Association of Museums, 1992), pp. 27-28.

<sup>8</sup> After reviewing the responses, we determined that ongoing long range planning is an aspect of operations of established museums, but is not a feature that distinguishes an emerging museum from others. Developing a first long range plan may be a better indicator, but we did not ask that the respondent distinguish whether developing a long range plan was a first-time or ongoing activity. We did not use this activity to identify emerging museums.

<sup>9</sup> For its survey of Black museums, the African American Museums Association defined a Black museum as one that has as its mission to address some aspect of the material or symbolic heritage of Black people of continental African descent and that has significant representation in operations and governance by Black persons. *Profile of Black Museums*, (African American Museums Association, 1988), p. 15.

<sup>10</sup> *Rural America in Transition* (Mark Drabenstott and Lynn Gibsons, eds., Federal Reserve Bank of Kansas City, 1988), pp. 16-17.

<sup>11</sup> The first 500 museums were randomly drawn. We then purposely oversampled for minority museums. For a fuller explanation of the sampling techniques and statistical analysis, see "Analysis of Data from the Institute of Museum Services National Needs Assessment," prepared by Reed Public Policy, Inc. for the Institute of Museum Services, Appendix D.

<sup>12</sup> Sources of the Universe List is in Appendix C.

<sup>13</sup> A recent study by the American Association of Museums reported that 8200 museums operated in the US in 1988, and the *Official Museum Directory* lists over 7000 institutions. Institutions listed in the *Official Museum Directory* are voluntary and are not screened for meeting any criteria. The figures from both the OMD and the AAM *Data Report* include federally operated museums, which this assessment does not. The AAM figure excludes museums not having one full-time professional staff member or one not being open at least 120 days a year. *Data Report from the 1989 National Museum Survey* (American Association of Museums, 1992), p. 50; *1992 Official Museum Directory* (American Association of Museums, 1991), p. A-9.

<sup>14</sup> The fact that the mean budget of small museums is less than half of the maximum operating budget a museum can have and still be considered a small museum, results from more museums having budgets in the lower end of the range than in the higher end.

<sup>15</sup> Given the choice of rural, suburban, or city, of respondents to the African American Museum Association survey of Black museums, 89% reported their location as being in a city. *Profile of Black Museums* (African American Museum Association, 1988), p. 20. See the case study reports for the Society for the Preservation of Weeksville and Bedford Stuyvesant, in Brooklyn, New York and for the Herndon Home in Atlanta, Georgia for examples of two case study museums located in the inner city.

<sup>16</sup> A list of case studies and discussion group members is provided in Appendix B.

<sup>17</sup> The Museum Task Force of the Summerlee Commission on Texas History in their 1990 study drew a similar conclusion: "Financial assistance is the key to achieving measurable change for most of the



small museum needs cited here.... Texas museums would greatly benefit from a coordinated program of technical and financial assistance directed at solutions to many of the deficiencies noted in this report. *Draft Report* (Summerlee Commission, 1990), pp. 6-7.

18 An assessment of the needs of museums in Wyoming conducted by the Wyoming State Museum in 1991 finds similar results. An unpublished report of the assessment states, "The common thread among all needs cited was a desire to improve facilities to better preserve artifacts and enhance the visitor experience. Factors which can best be changed with an infusion of dollars." "Wyoming Museum Needs Assessment" (Wyoming State Museum, 1991), Cheyenne, Wyoming. By law the Wyoming State Museum must provide extension services to museums, galleries and historical societies in the state. The Technical Assistance Outreach Program has been cut 50% for 1988 and 1991, while requests for assistance have increased. Correspondence, Robert D. Gant, TAOP Coordinator, to Rebecca Danvers, June, 1991.

19 In a study of documentation in historical collections, staff indicated that "other museum activities more beneficial to the public attract resources that might be devoted to documenting collections." Technical Leaflet # 176, "Documentation Practices in Historical Collections: A Report from the Common Agenda," *History News*, 46:1 1991, p. 6.

20 The Museum Task Force of the Summerlee Commission on Texas History in their 1990 study drew a stronger conclusion: "This survey demonstrates that the responsibility for preserving and maintaining the greatest number of historic sites, structures and collections rests with those institutions having the least financial resources, *Draft Report* (Summerlee Commission, 1990), p. 5.

21 According to estimates from the AAM 1989 Data Report, small museums hold 110,530,197 individual objects or specimens, 4,281,741 lots (representing more than one object or specimen), 621,449 cubic feet of archival material, and 7,748,533 linear archival feet, have 9,379 sites or structures, and control 2,907,996 acres. *Data Report* (American Association of Museums, 1992), p. 92.

22 MAP I is the IMS Museum Assessment Program which provides grants to museums to obtain an assessment of the museum's overall operations.

23 These percentages are under-reported due to measurement errors. See Appendix D, section 9.6.2.

24 Respondents to the 1991 survey of Wyoming museums indicate school tours is the most common type of community service provided. Correspondence, Robert D. Gant, TAOP Coordinator, to Rebecca Danvers, June, 1991.

25 Preserving historic properties and cultural traditions for many tribal cultural committees includes several activities in addition to operating a museum. In one study, tribal cultural communities listed such activities as language preservation, oversight of historical and archaeological surveys, land use planning, among others. *Keepers of the Treasure: Protecting Historic Properties and Cultural Traditions on Indian Lands* (U. S. Department of the Interior, 1990), p.191.

26 Of the proposed activities identified by tribes having museums in a 1990 study, improving exhibitions is the third most frequently mentioned activity they would undertake in the next three to five years if funds were available. *Keepers of the Treasure: Protecting Historic Properties and Cultural Traditions on Indian Lands* (U. S. Department of the Interior, 1990), p.195.

27 In a survey conducted in 1990 by the American Association for State and Local History, history museums of all sizes reported that 70% of their collections were undocumented. "Technical Leaflet # 176, "Documentation Practices in Historical Collections: A Report from the Common Agenda," *History News*, 46:1 1991, p.2.

28 Membership brochure, Small Museum Administrators' Committee, date unknown.

29 "Analysis of Data," Appendix D, p. 3.

## APPENDIX A

Excerpts from Public Law 101-512, National Foundation for the Arts and Humanities and Museum Services Acts—Nov. 5, 1990

Sec. 202. It is the purpose of this title to encourage and assist museums in their educational role, in conjunction with formal systems of elementary, secondary, and post-secondary education and with programs of nonformal education for all age groups; to assist museums in modernizing their methods and facilities so that they may be better able to conserve our cultural, historic, and scientific heritage; and to ease the financial burden borne by museums as a result of their increasing use by the public.

### Assessment of Certain Museums

Sec. 211. The Director, subject to the policy direction of the Board and in consultation with appropriate representatives of the museum and cultural communities shall undertake an assessment of the needs of small, emerging, minority, and rural museums. The assessment, to be completed and presented to Congress within two years of enactment, shall include but not necessarily be limited to the following subjects:

(1) The need for resources to identify, collect, document, research, preserve and interpret tangible and nontangible collections and to communicate with and involve their own communities and the general public.

(2) The personnel staff and training needs for small, emerging, minority, and rural museums, including needs for professional positions and for the community persons employed or utilized by museums who are expert in the history, culture, customs and other human resources of the communities.

(3) The building and construction needs, including impediments to accessing Federal and non-Federal funds for this purpose.

(4) The maintenance, operation and repair needs, including impediments to accessing Federal and non-Federal funds for this purpose.

(5) The status of the museums' current collections and the museums' interest in accessing, through gift, purchase, repatriation or borrowing, objects now held privately or in public collections.

(b) As used in this subsection—

(1) the term "small, emerging, minority, and rural museums" includes tribal museums and museums of other ethnic and cultural groups; and

(2) the term "Indian tribe" has the meaning given in the Indian Self-Determination and Education Assistance Act (20 U.S.C. 450b(b)).

## APPENDIX B

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Bailey House Museum  
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Dr. Roy A. Salls  
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Mr. Jim Woods  
Director  
Herrett Museum  
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## APPENDIX C

### Sources used for compiling the Universe List of museums

|                                                                      |                                                              |
|----------------------------------------------------------------------|--------------------------------------------------------------|
| African-American Museum Association                                  | Museums Association Montana                                  |
| Alabama Museum Association                                           | Museums Council of New Jersey                                |
| American Association of Botanical Gardens and Arboreta               | Nebraska Museums Association                                 |
| American Association of Zoological Parks and Aquariums               | New England Museum Association                               |
| American Association for Museum Volunteers                           | New Mexico Association of Museums                            |
| American Association for State and Local History                     | New York State Association of Museums                        |
| American Indian Museums and Cultural Centers (National Park Service) | North Carolina Museum Association                            |
| Arkansas Museum Association                                          | Northern California Association of Museums                   |
| Association of Art Museum Directors                                  | Official Museum Directory of American Association of Museums |
| Association of College and University Museums & Galleries            | Ohio Museums Association                                     |
| Association of Indiana Museums                                       | Oklahoma Museum Association                                  |
| Association of Living and Historical Farms and Museums               | Oregon Museum Association                                    |
| Association of Railway Museums                                       | Pennsylvania Federation of Historical Societies              |
| Association of Science/Technology Centers                            | South Carolina Federation of Museums                         |
| Association of Youth Museums                                         | South Dakota Association of Museums                          |
| California Association of Museums                                    | Southeastern Museums Conference                              |
| Colorado-Wyoming Association of Museums                              | Tennessee Association of Museums                             |
| Congress of Illinois Historical Societies and Museums                | Texas Association of Museums                                 |
| Connecticut Museum Association                                       | Utah Museums Association                                     |
| Council of American Maritime Museums                                 | Vermont Museum and Gallery Association                       |
| Florida Art Museum Directors Association                             | Virginia Association of Museums                              |
| Florida Association of Museums                                       | Washington Museum Association                                |
| Georgia Association of Museums and Galleries                         | Western Museums Conference                                   |
| Georgia Museums and Galleries Directory                              | Wisconsin Federation of Museums                              |
| Guide to Colorado Museums                                            |                                                              |
| Hawaii Museums Association                                           |                                                              |
| Idaho Association of Museums                                         |                                                              |
| Institute of Museum Services                                         |                                                              |
| Iowa Local Historical and Museum Association                         |                                                              |
| Iowa Museum Association                                              |                                                              |
| Kansas Museum Association                                            |                                                              |
| Louisiana Association of Museums                                     |                                                              |
| Maine Association of Museums                                         |                                                              |
| Michigan Museums Association                                         |                                                              |
| Mid-Atlantic Museum Association                                      |                                                              |
| Midwest Museums Conference                                           |                                                              |
| Mississippi Museums Association                                      |                                                              |
| Mountain Plains Museum Association                                   |                                                              |
| Museum Association of Arizona                                        |                                                              |
| Museum Trustee Association                                           |                                                              |
| Museums Alaska                                                       |                                                              |



**APPENDIX D**

**ANALYSIS OF DATA FROM THE  
INSTITUTE OF MUSEUM SERVICES'  
NATIONAL NEEDS ASSESSMENT**

**AUGUST 1992**

**REED PUBLIC POLICY, INC.  
WASHINGTON, DC**

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## EXECUTIVE SUMMARY

### METHODOLOGY

This report presents our analysis of data from the Institute of Museum Services' (IMS's) "National Needs Assessment" survey of museums.

IMS surveyed 524 museums by mail in 1992. The sample was drawn from a list of 11,654 museums, which IMS created from its own records and 64 other lists of museums. The sample was random, except that IMS intentionally over-sampled minority museums. We have adjusted for this over-sampling in our analysis.

Respondents returned 403 usable questionnaires, and IMS determined by telephone that 36 of the non-respondents were not eligible museums, for an instrument response rate of 83%.

### GROUPS OF MUSEUMS

Table E.1 shows our estimates of the number of museums, broken down by group.

**TABLE E.1:  
NON-PROFIT NON-FEDERAL  
MUSEUMS IN THE U.S., 1992**

|             | Count  | Share of<br>all museums |
|-------------|--------|-------------------------|
| All museums | 8,934  | 100%                    |
| Small       | 6,660  | 75%                     |
| Emerging    | 4,674+ | 52%+                    |
| Minority    | 441    | 5%                      |
| Rural       | 3,842  | 43%                     |

Number of emerging museums is a low-end estimate. See section 8.2.

For this study, "museum" is a nonprofit institution that is not part of the U.S. Government, and which is organized on a permanent basis for essentially educational

or aesthetic purposes, and that owns or uses tangible objects, either animate or inanimate; cares for these objects; and exhibits them to the general public on a regular basis.

"Small Museum" is a museum that has five or fewer full-time paid or unpaid staff, or that has an annual operating budget under \$250,000.

"Emerging Museum" is a museum that has done one or more of the following within the past two years:

- opened to the public for the first time
- formed a Board of Trustees or other governing authority
- developed bylaws, constitution, or charter
- developed a statement of purpose
- received 501(c)(3) status from the IRS
- developed its first long range plan
- started to raise operating funds
- started to raise capital funds
- established an endowment fund
- fundamentally revised its purpose
- appointed its first staff member
- appointed its first staff member whose job is curatorial or educational duties only.

"Minority Museum" is a museum whose staff and governing body are mostly American Indians, Alaska Natives, Asians, Pacific Islanders, Blacks, or Hispanics; and for which at least one of the following is true:

- The majority of its visitors or participants in its programs belong to one or more of the groups named above; or
- Its main purpose is to serve, or interpret the culture of, one or more of the groups named above.



"Rural Museum" is a museum that describes its location as rural.

### THE DIFFERENT GROUPS OF MUSEUMS ARE VERY SIMILAR

For most questions on the survey, the groups of small, emerging, minority and rural museums gave answers similar to the group of all museums. In most cases, differences between groups were not large enough to be statistically significant. Even where differences were statistically significant, they were usually small.

The following sections describe the notable differences between groups of museums.

### SMALL MUSEUMS

Three quarters of U.S. museums are small, but small museums account for only 31% of general visits by the public to museums. This is because the mean number of visits per year is only 16,073 for small museums, compared to 38,543 for all museums.

As expected, small museums report fewer full-time staff than all museums (with a mean of two versus seven), and smaller mean operating budgets (\$86,000 versus \$367,000).

### EMERGING MUSEUMS

Emerging museums are more active and entrepreneurial than museums in general.

Emerging museums report a higher mean operating budget than all museums (\$468,000 versus \$367,000). They are more likely to report that foundation or corporate donations are a major source of their operating income (28% versus 23% for all museums), and more likely to say that foundation and corporate donations *should* be a major source of financial support (55% versus 45%).

Emerging museums are even less likely than museums in general to say they have no need for more people (3% versus 6% for all museums), or no need for better equipment (3% versus 6%).

### MINORITY MUSEUMS

Most museums that principally serve minorities, in terms of the museum's visitors or its purpose, do not have staffs and governing bodies composed mostly of minorities, and therefore are not "minority museums" by the definition of this study. Table E.2 shows the figures.

Minority museums report virtually the same mean operating expenditure as all museums (\$342,720 versus \$367,000), but their sources of operating income are different. Table E.3 shows the differences.

Minority museums are more active and confident in obtaining Federal funds than

**TABLE E.2:  
NUMBER OF MUSEUMS  
BY TYPES OF MINORITY INVOLVEMENT**

|                                                                                                       | Minority<br>Museums | Other<br>Museums |
|-------------------------------------------------------------------------------------------------------|---------------------|------------------|
| Most of staff and governing body are minorities.                                                      | 441                 | 17               |
| Most visitors or program participants are minorities.                                                 | 249                 | 670              |
| Main purpose is to serve, or interpret culture of, minorities.                                        | 364                 | 850              |
| "Minorities" means American Indians, Alaska Natives, Asians, Pacific Islanders, Blacks and Hispanics. |                     |                  |

**TABLE E.3:  
DIFFERENCES BETWEEN MINORITY MUSEUMS  
AND ALL MUSEUMS  
IN SOURCES OF OPERATING INCOME**

| Share reporting that one of<br>its three major sources is: | All<br>Museums | Minority<br>Museums |
|------------------------------------------------------------|----------------|---------------------|
| Interest and Investments                                   | 27%            | 5%                  |
| Federal Government                                         | 5%             | 14%                 |
| Tribal Government                                          | 1%             | 19%                 |

We found no statistically significant difference between minority museums and all museums with regard to other sources of operating income.

other museums. Minority museums are more likely to have applied to the Federal Government for financial support within the last two years (72% versus 44% for all museums), and the share of applicants that receive funds is as good or better for minority museums than others.

When asked what would make Federal funds easier to get and use, minority museums are less likely to choose "easier to apply for federal funds" (30% versus 52% for all museums), less likely to choose "more information about federal programs" (20% versus 44%), and more likely to choose "fewer restrictions on use of funds" (35% versus 20%). This suggests that minority museums are already adept at obtaining Federal funds, and are therefore more concerned about restrictions on the funds they receive.

Minority museums look to the Federal government for additional support. When asked what would be most useful to enable them to expand a building or move to a new building, 43% of minority museums included "more support from the federal government" in their top three choices, compared to 20% of all museums.

Minority museums are much more likely than all museums to describe their location as an inner city (30% versus 13%).

Minority museums that applied to a county government for financial support within the last two years are significantly less likely to say they received county support within that period (67% versus 91%

for all museums). But this pattern does not hold for city or State funding.

Minority museums are less likely to cite maintenance as a priority need for more money (9% versus 33% for all museums).

#### **RURAL MUSEUMS**

Rural museums are more likely than museums in general to be distant from other facilities, but fewer than half of rural museums face such isolation, as shown on Table E.4.

**TABLE E.4:  
MUSEUMS THAT SAY THEY ARE  
MORE THAN AN HOUR'S DRIVE  
FROM:**

|                            | Share of       |                  |
|----------------------------|----------------|------------------|
|                            | All<br>museums | Rural<br>museums |
| A major urban area         | 26%            | 45%              |
| A major airport            | 25%            | 44%              |
| A college<br>or university | 13%            | 21%              |
| Another museum             | 11%            | 19%              |

We did not find any statistically significant difference between rural museums and all museums in their distribution across geographic regions (New England, Mid-Atlantic, etc.).

Rural museums report a smaller mean operating expenditure than all museums (\$161,000 versus \$367,000).

When asked what would make Federal funds easier to get and use, rural museums were more concerned with being able to apply, rather than the total amount of money in the programs, as shown on Table E.5.

**TABLE E.5:  
DIFFERENCES BETWEEN RURAL  
MUSEUMS AND ALL MUSEUMS  
IN CHOICES FOR IMPROVING  
FEDERAL FUNDING**

|                                 | <u>Share of museums</u> |       |
|---------------------------------|-------------------------|-------|
|                                 | All                     | Rural |
| Easier to apply                 | 52%                     | 59%   |
| More information about programs | 44%                     | 51%   |
| More money in programs          | 40%                     | 28%   |
| More assistance in applying     | 30%                     | 38%   |

#### NEEDS OF MUSEUMS

Except as described above, small, emerging, minority and rural museums were, as groups, similar to all museums in their descriptions of their needs.

Almost every museum said it needed each resource the questionnaire asked about. But there were patterns in what they said they needed the resources for. Research, general administration, and maintenance were not among the most-reported needs for any of the resources. Table E.6 summarizes these findings.

#### FUNDING AND FEDERAL ASSISTANCE

Museums report that earned income (such as admissions and sales) was their most important source of operating income, as shown in Graph 1.

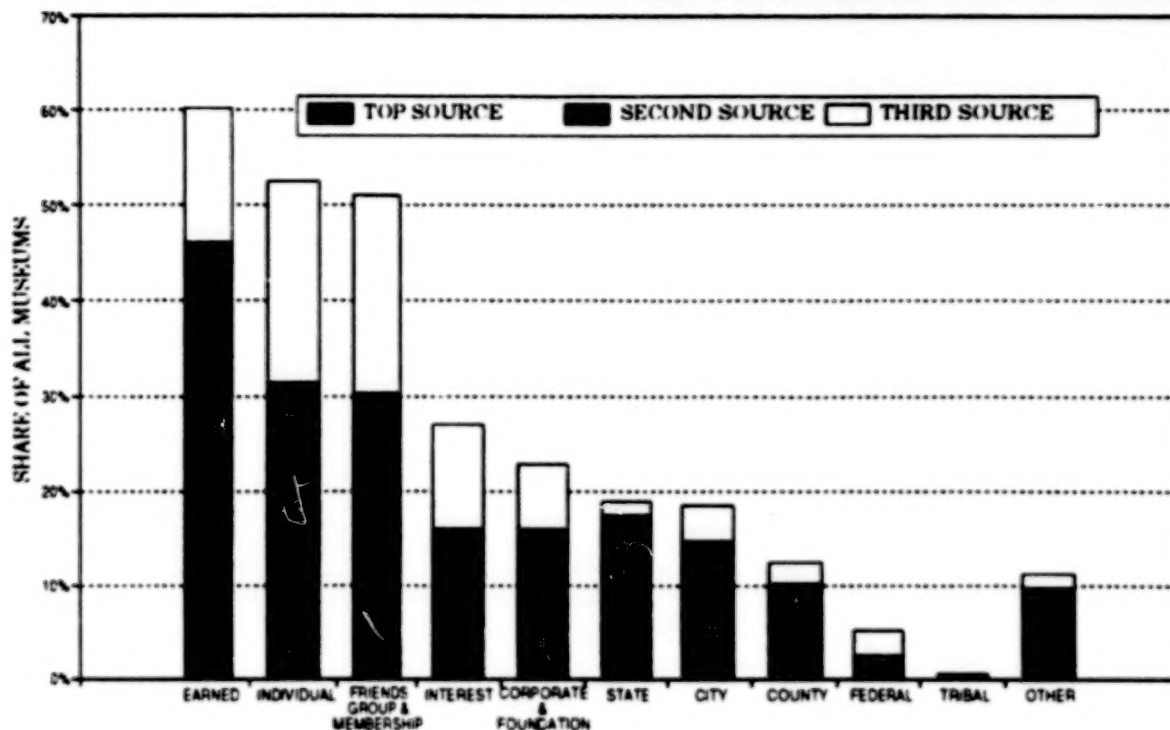
When asked what *should* be their major sources of financial support, museums generally pointed to their current sources of income. But there were some notable differences.

For example, more museums want foundations and corporations to be a major funding source than currently have it as a major source. Graph 2 shows that the difference between the number of museums that want foundations and corporations to be a major source and the number of museums that have it is equal to 22% of all museums. That is, the net share of museums that want to increase the role of foundation and corporate support is 22%.

**TABLE E.6:  
MUSEUMS' NEEDS FOR RESOURCES**

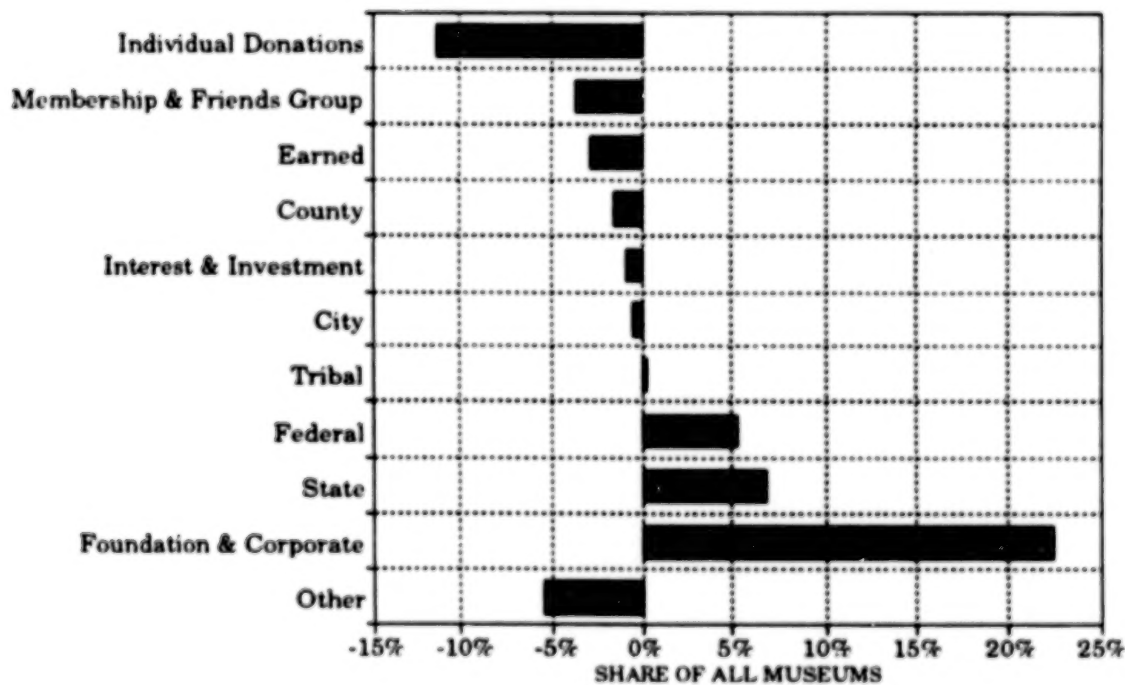
|                  | Share of museums reporting need | Activities most reported as needing this resource                    |
|------------------|---------------------------------|----------------------------------------------------------------------|
| More Money       | 97%                             | Educational Programs<br>Exhibitions<br>Collections Care & Management |
| More People      | 94%                             | Educational Programs                                                 |
| Better Equipment | 94%                             | Collections Care & Management                                        |
| More Training    | 87%                             | Educational Programs<br>Collections Care & Management                |
| More Space       | 83%                             | Collections Care & Management                                        |

**WHAT ARE THE MAIN SOURCES OF  
OPERATING INCOME FOR YOUR MUSEUM?**



**GRAPH 1**

**NET SHARE OF MUSEUMS THAT WANT TO  
INCREASE THE ROLE OF FUNDING SOURCES**



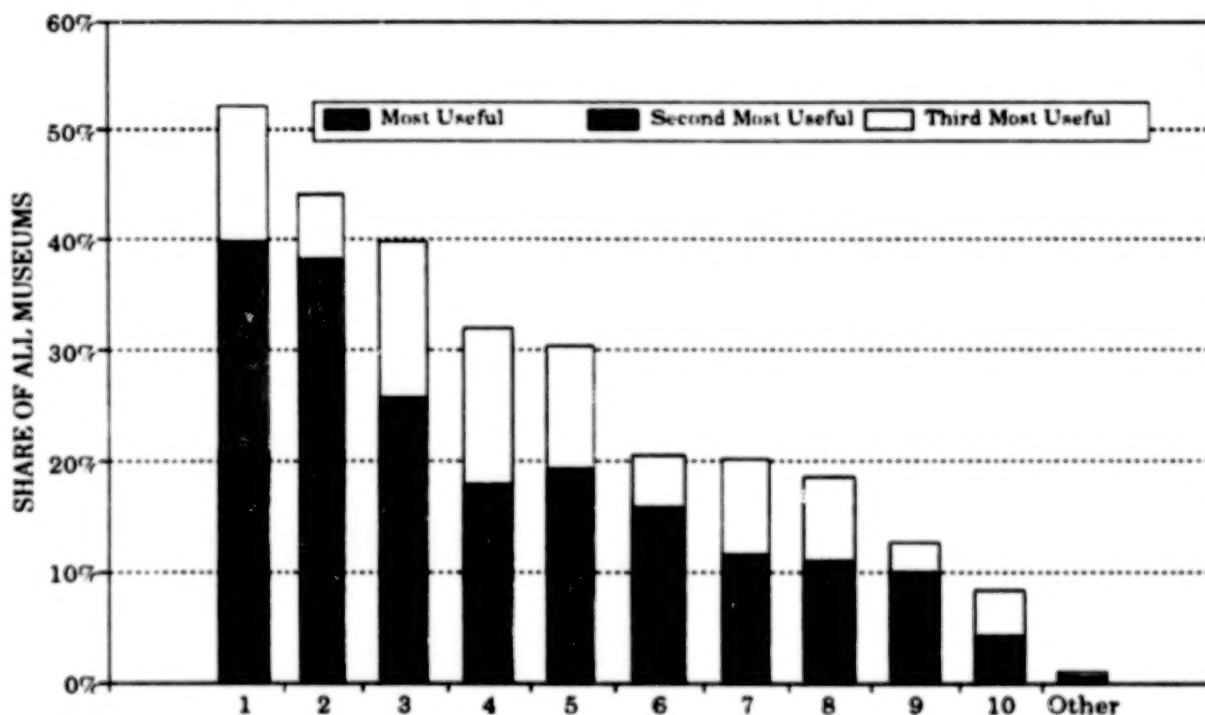
**GRAPH 2**



By contrast, fewer museums want individual donations to be a major funding source than currently have it as a major source. Graph 2 shows that the net share of museums that want to increase the role of individual donations is -11%.

Only 41% of all museums said they were satisfied that Federal assistance was available to meet their needs. When asked what would make Federal funds easier to get and use, the most popular choices were more information about federal programs, and making the programs easier to apply for, as shown in Graph 3.

### WHAT WOULD MAKE FEDERAL FUNDS EASIER FOR YOU TO GET AND USE?



GRAPH 3

#### IMPROVEMENTS REFERRED TO IN GRAPH:

1. EASIER TO APPLY FOR FEDERAL FUNDS
2. MORE INFORMATION ABOUT FEDERAL PROGRAMS
3. MORE MONEY IN FEDERAL PROGRAMS
4. LESS MATCHING REQUIREMENT
5. MORE ASSISTANCE IN APPLYING
6. BEING ELIGIBLE FOR FEDERAL PROGRAMS
7. FEWER RESTRICTIONS ON USE OF FUNDS
8. LESS PAPERWORK FOR USE OF FUNDS
9. ADDITIONAL FEDERAL PROGRAMS
10. CHANGING CURRENT FEDERAL PROGRAMS

END OF EXECUTIVE SUMMARY

## 1. FINDINGS

### 1.1 NUMBER OF MUSEUMS

Table 1 shows our estimates for the number of museums in each group, based on the survey data.

**TABLE 1:  
NON-PROFIT NON-FEDERAL  
MUSEUMS IN THE U.S., 1992**

|             | Count  | Share of<br>all museums |
|-------------|--------|-------------------------|
| All museums | 8,934  | 100%                    |
| Small       | 6,660  | 75%                     |
| Emerging    | 4,674+ | 52%+                    |
| Minority    | 441    | 5%                      |
| Rural       | 3,842  | 43%                     |

Number of emerging museums is a low-end estimate. See section 8.2.

Because there were few or no respondents in some museum disciplines (for example, no respondents were planetariums) we could not produce reliable estimates of the number of museums in each discipline.

### 1.2 ATTENDANCE AND PUBLIC PROGRAMS

Museums report a mean number of

general visits by the public (attendance) of 38,543 annually for the period ending January 1992. The only statistically significant difference between all museums and any group is that small museums report a mean annual attendance of 16,073.

Table 2 shows the share of museums that report conducting several types of specialized programs.

**TABLE 2: DID YOUR MUSEUM  
CONDUCT THESE ACTIVITIES  
DURING 1990 OR 1991?**

|                                            | Share<br>of all<br>museums | Statistically<br>significant<br>differences |
|--------------------------------------------|----------------------------|---------------------------------------------|
| Scheduled school<br>visits or programs     | 73%                        | Small 70%                                   |
| Scheduled adult<br>visits or programs      | 66%                        |                                             |
| Held a special event<br>for general public | 70%                        | Small 66%                                   |

All percentages shown under-report participation to an unknown degree. See section 9.7.2.

### 1.3 SIZE OF STAFF

Museums report a mean full-time staff of 7 people, and a mean part-time staff of 28

#### MARGIN OF ERROR AND STATISTICAL SIGNIFICANCE

When we estimate characteristics of an entire population, based on examining a sample of the population, there is some uncertainty in our estimates. *Margins of error* and *statistical significance* help you interpret our estimates in light of this uncertainty.

For example, if we estimate there are 15 million red cars in the U.S., with a margin of error of  $\pm 2$  million, we mean there is a 95% probability that the actual number of red cars is between 13 million and 17 million.

If we estimate there are 15 million red cars and 13 million blue cars, and we say the difference is statistically significant, we mean there is less than 5% probability that the estimates would show so many more red cars if the actual numbers of red and blue cars were equal.

**TABLE 4: NUMBER OF MUSEUMS, BY REGION AND GROUP**

|             | New<br>England | Mid-<br>Atlantic | South-<br>eastern | Mid-<br>west | Mountain<br>/Plains | Western | Margin<br>of Error |
|-------------|----------------|------------------|-------------------|--------------|---------------------|---------|--------------------|
| All museums | 832            | 1,554            | 1,748             | 1,720        | 1,748               | 1,332   | ±498               |
| Small       | 640            | 1,163            | 1,221             | 1,309        | 1,425               | 902     | ±440               |
| Emerging    | 422            | 901              | 1,126             | 732          | 901                 | 591     | ±363               |
| Minority    | 0              | 77               | 96                | 58           | 96                  | 115     | ±92                |
| Rural       | 409            | 613              | 672               | 730          | 1,022               | 497     | ±339               |

Difference in regional distribution between all museums and each other group is not statistically significant.

All figures for Emerging Museums are low-end estimates. See section 8.2.

people, including both paid and unpaid staff.

The only statistically significant difference between all museums and any group of museums is that small museums report fewer full-time staff, with a mean of 2 people.

#### 1.4 OPERATING BUDGET

Museums report an average operating expenditure of \$367,000 as shown on Table 3.

**TABLE 3: MEAN 1991 OPERATING EXPENDITURE REPORTED BY MUSEUMS**

|             |           |
|-------------|-----------|
| All museums | \$367,000 |
| Small       | 86,000    |
| Emerging    | 468,000   |
| Minority    | 342,720   |
| Rural       | 161,000   |

Difference between all museums and each group except minority museums is statistically significant.

#### 1.5 LOCATION

Table 4 shows the estimated number of museums in each geographic region.<sup>1</sup>

Almost half of museums describe their location as a rural area, but only a quarter say they are more than an hour's drive from a major urban area, as shown in Tables 5 and 6.

<sup>1</sup>Geographic regions are those used by IMS for statistical purposes, and are defined as follows:

New England CT, ME, MA, NH, RI, VT

Mid-Atlantic DC, DE, MD, NY, NJ, PA, PR, VI

Southeastern AL, AR, FL, GA, KY, LA, MS, NC, SC, TN, VA, WV

Midwest IL, IN, IA, MI, MN, MO, OH, WI

Mountain/Plains CO, KS, MT, NE, NM, ND, SD, OK, TX, WY

Western AK, AZ, CA, HI, ID, NV, OR, UT, WA, AS, GU

**TABLE 5: SHARE OF MUSEUMS THAT GIVE VARIOUS DESCRIPTIONS OF THEIR LOCATION**

|               | Share of all museums | Share of rural museums |
|---------------|----------------------|------------------------|
| Rural area    | 43%                  | 100%                   |
| Suburban area | 23%                  | 13%                    |
| Urban area    | 33%                  | 3%                     |
| Inner city    | 13%                  | 1%                     |

Some museums selected more than one description.

**TABLE 6: SHARE OF MUSEUMS THAT SAY THEY ARE MORE THAN AN HOUR'S DRIVE FROM:**

|                        | Share of all museums | Share of rural museums |
|------------------------|----------------------|------------------------|
| A major urban area     | 26%                  | 45%                    |
| A college / university | 13%                  | 21%                    |
| Another museum         | 11%                  | 19%                    |
| A major airport        | 25%                  | 44%                    |

The difference between all museums and rural museums is statistically significant for each item in the tables above. The other statistically significant differences between each group of museums and all museums are:

Small museums are more likely to describe their location as a rural area (49% versus 43% for all museums), less likely to describe their location as an urban area (28% versus 33%), and less likely to describe their location as an inner city (11% versus 13%).

Emerging museums are less likely to describe their location as a rural area (37% versus 43% for all museums), more likely to describe their location as suburban (28% versus 23%), less likely to say they are more than an hour's drive from a college or university (9% versus 13%), and less likely to say they are more

than an hour's drive from another museum (8% versus 11%).

Minority museums are more likely to describe their location as an inner city (30% versus 13% for all museums).

## 1.6 DAYS OPEN

Museums report that their exhibits or programs were open to the public an average of 241 days in 1991, as shown in Table 7.

**TABLE 7: DAYS OPEN TO THE PUBLIC, AS REPORTED FOR 1991**

|             | Mean | Margin of error |
|-------------|------|-----------------|
| All museums | 241  | ±13             |
| Small       | 221  | ±16             |
| Emerging    | 246  | ±18             |
| Minority    | 277  | ±47             |
| Rural       | 218  | ±22             |

The difference from all museums is statistically significant for small and rural museums, but not for emerging or minority museums.

## 1.7 SOURCES OF INCOME

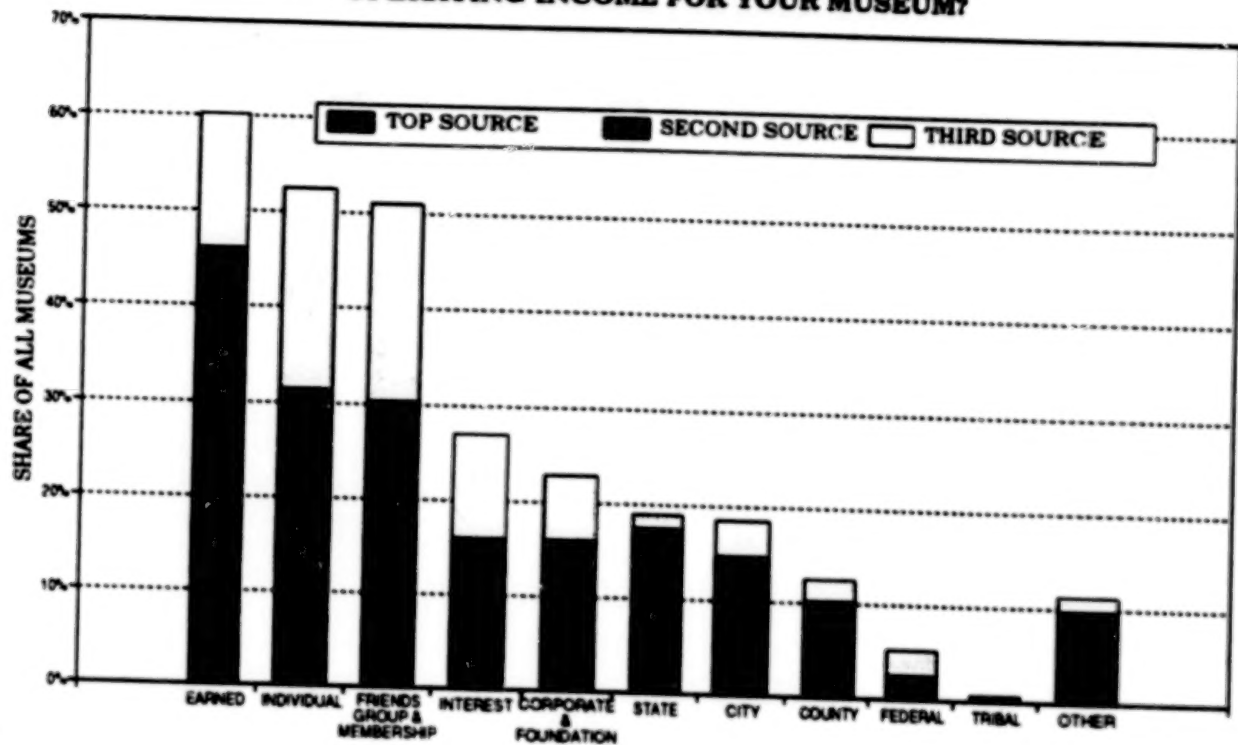
Museums report that earned income (such as admissions and sales) was their most important source of operating income, as shown in Graph 4.

The statistically significant differences between each group of museums and all museums are:

Small museums are less likely to cite earned income as a major source of operating income (56% versus 60% for all museums).

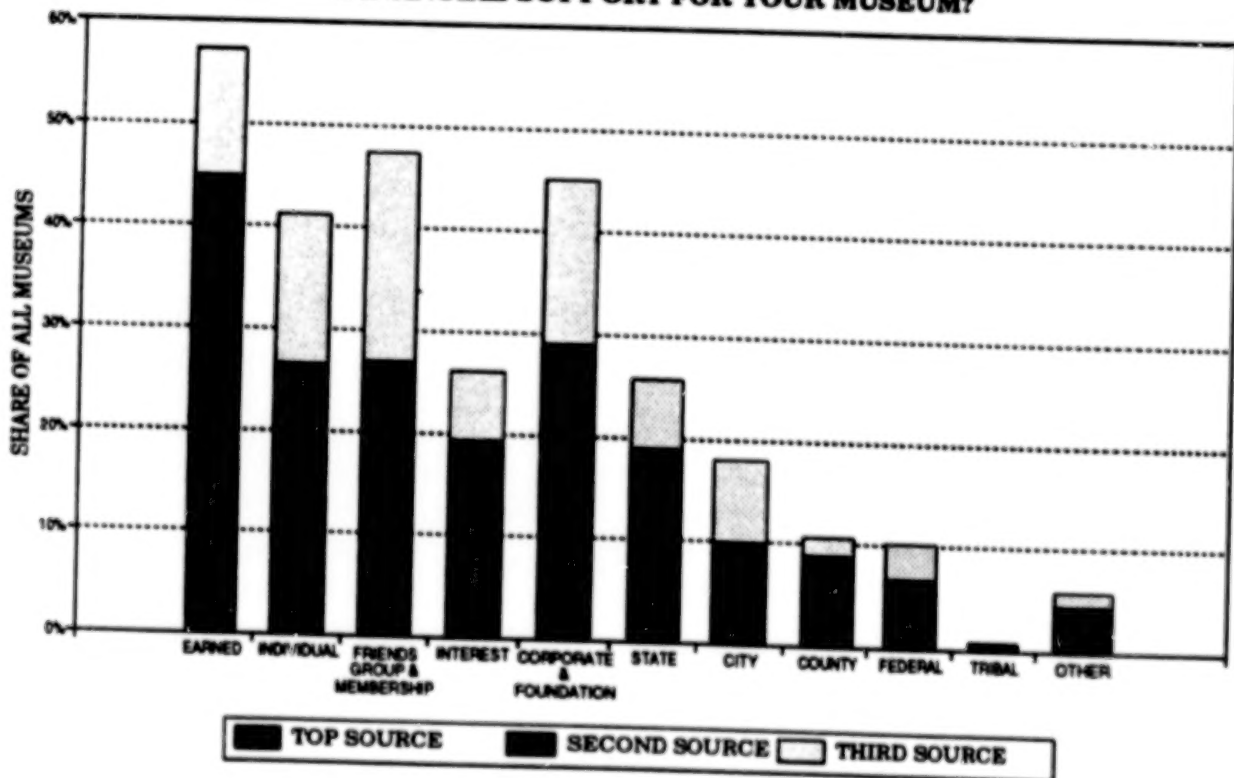


**WHAT ARE THE MAIN SOURCES OF  
OPERATING INCOME FOR YOUR MUSEUM?**



**GRAPH 4**

**WHAT SHOULD BE THE MAIN SOURCES OF  
FINANCIAL SUPPORT FOR YOUR MUSEUM?**



**GRAPH 5**

Emerging museums are more likely to cite foundation or corporate donations as a major source of operating income (28% versus 23% for all museums) and more likely to cite city government (23% versus 19%).

Minority museums are less likely to cite interest or investment income as a major source of operating income (5% versus 27% for all museums), more likely to cite the federal government (14% versus 5%), and more likely to cite tribal government (19% versus less than 1%).

Rural museums are more likely to cite individual donations as a major source of operating income (60% versus 53% for all museums), less likely to cite foundation or corporate donations (17% versus 23%), and less likely to cite city government (14% versus 19%).

When asked what *should* be their main sources of financial support, museums' most frequent response is earned income, as shown in Graph 5.

The statistically significant differences between each group of museums and all museums are:

Small museums are less likely to say that earned income should be a main source of financial support (53% versus 58% for all museums), and more likely to choose individual donations (45% versus 41%).

Emerging museums are more likely to say that foundation and corporate donations should be a major source of financial support (55% versus 45% for all museums), less likely to choose county government (7% versus 11%), and less likely to choose the federal government (7% versus 10%).

Minority museums are less likely to say that individual donations should be a main source of financial support (14% versus 41% for all museums), more likely to choose the federal government (38% versus 10%), and more likely to choose tribal government (14% versus 1%).

Rural museums are more likely to say that individual donations should be a

main source of financial support (50% versus 41% for all museums).

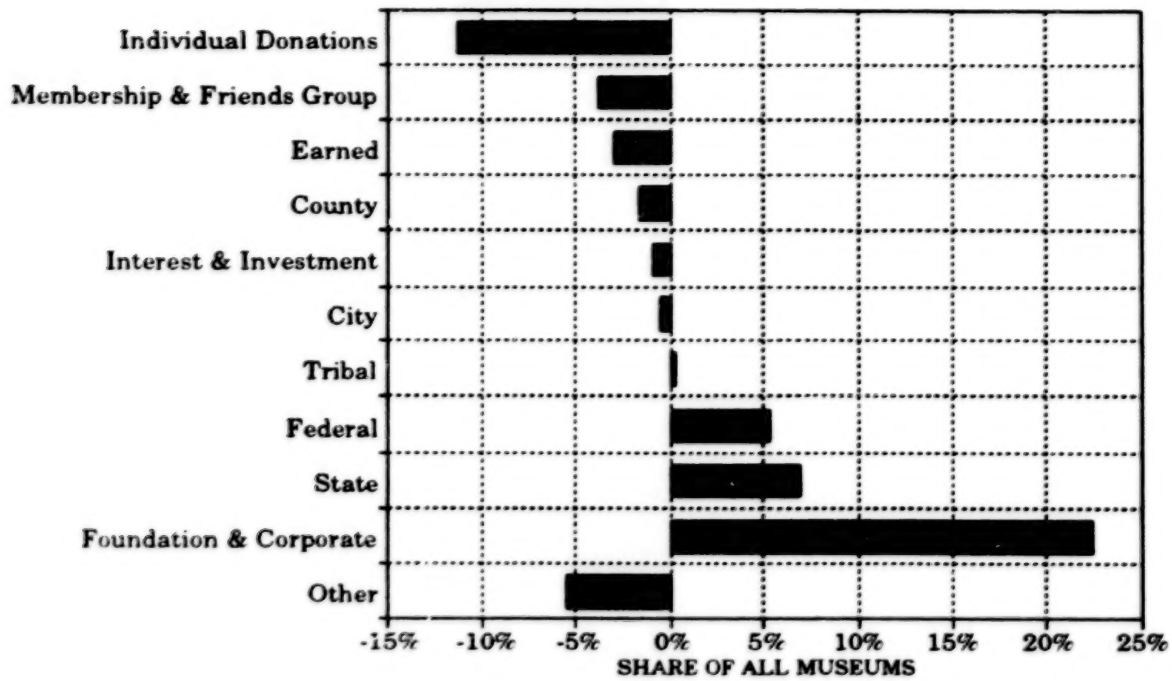
We see that what museums say should be their major sources of funding are what are currently their major sources. By subtracting the number of museums that say a source should be major from the source that say it is major, we get a measure of the net number of museums that want to increase (or decrease) the importance of each source, which is shown on Graph 6.

## 1.8 APPLICATIONS FOR SUPPORT

Two-thirds of museums say they applied to a foundation or corporation for financial support during 1990 or 1991, while fewer than half of museums say they applied to the Federal government. More than a third of museums say they didn't apply to any government, foundation or corporation during the two years.

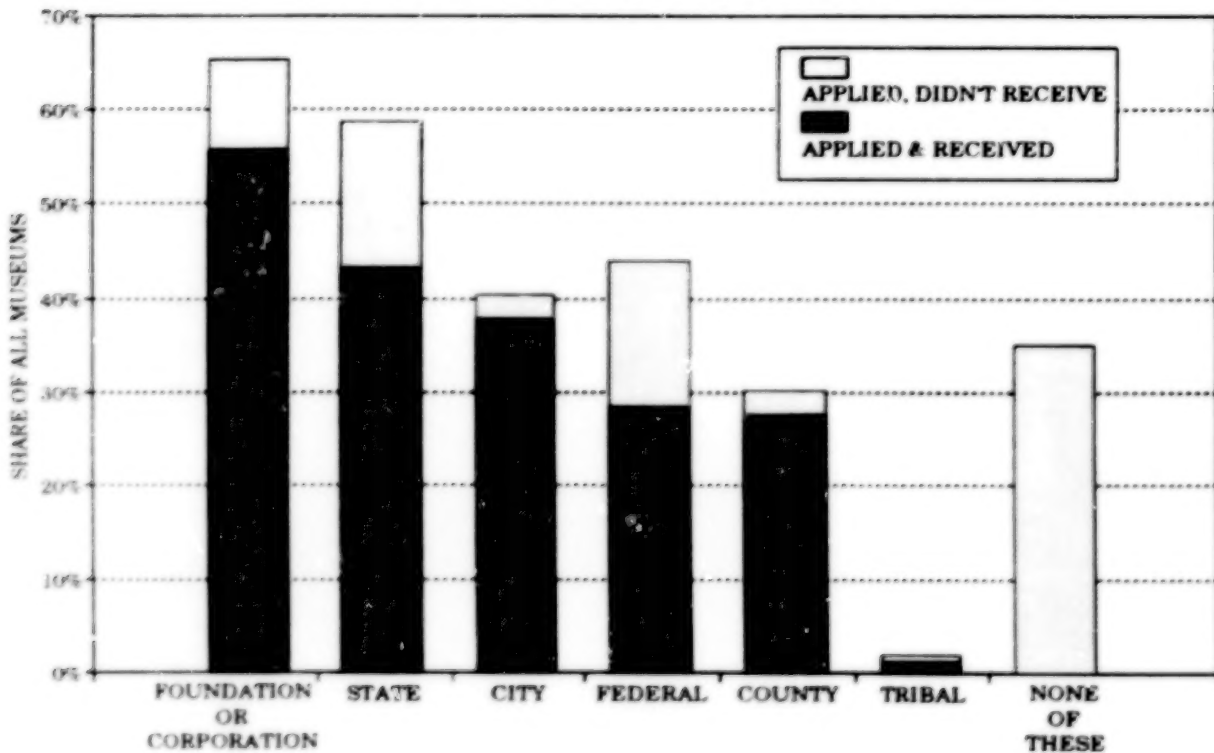
For all sources, most museums that applied report receiving funding at least once during the two years, and this "win rate" was highest for city government funding. Graph 7 shows the results.

**NET SHARE OF MUSEUMS THAT WANT TO  
INCREASE THE ROLE OF FUNDING SOURCES**



**GRAPH 6**

**DID YOUR MUSEUM APPLY TO ANY OF THESE  
FOR FINANCIAL SUPPORT IN 1990 OR 1991?**



**GRAPH 7**

The most notable difference between groups of museums are that minority museums are much more likely to say they applied to the Federal government than other museums, and much less likely to say they didn't apply to any of the funding sources.

Minority museums that applied to county government are less likely to have received funding than other applicants. Note, however, that the survey question only asked whether a museum applied to a source at least once and whether it received funding at least once, so we cannot draw conclusions about the share of *applications* that were funded. Table 8 compares groups of museums.

**TABLE 8: HAS YOUR MUSEUM APPLIED TO ANY OF THESE FOR FINANCIAL SUPPORT SINCE JANUARY 1990?**

|                                                        | All<br>museums | Small | Emerging | Minority | Rural |
|--------------------------------------------------------|----------------|-------|----------|----------|-------|
| <b>SHARE OF MUSEUMS THAT APPLIED TO:</b>               |                |       |          |          |       |
| City                                                   | 40%            | 36%   | 47%      | n.d.     | n.d.  |
| County                                                 | 30%            | n.d.  | n.d.     | n.d.     | n.d.  |
| State                                                  | 59%            | 52%   | 66%      | n.d.     | n.d.  |
| Federal                                                | 44%            | 35%   | n.d.     | 72%      | n.d.  |
| Tribal                                                 | 2%             | n.d.  | n.d.     | 42%      | 3%    |
| Foundation or<br>Corporation                           | 66%            | 58%   | 77%      | n.d.     | 60%   |
| Applied to none<br>of the above                        | 38%            | n.d.  | 25%      | 10%      | 47%   |
| <b>SHARE OF APPLICANTS THAT RECEIVED FUNDING FROM:</b> |                |       |          |          |       |
| City                                                   | 93%            | 89%   | n.d.     | n.d.     | n.d.  |
| County                                                 | 91%            | n.d.  | n.d.     | 67%      | n.d.  |
| State                                                  | 74%            | n.d.  | n.d.     | n.d.     | n.d.  |
| Federal                                                | 65%            | n.d.  | n.d.     | n.d.     | n.d.  |
| Tribal                                                 | 67%            | n.d.  | 0%       | 100%     | 100%  |
| Foundation or<br>Corporation                           | 85%            | 80%   | n.d.     | n.d.     | 77%   |

n.d. means we found no statistically significant difference between the group of museums and all museums.



## 1.9 SATISFACTION WITH FEDERAL ASSISTANCE

41% of museums say they are somewhat satisfied or very satisfied with Federal assistance. The share of satisfied museums varies very little between groups, as shown in Graph 8.

When museums were asked what would make federal funds easier to get or use, the most popular choices were more information about federal programs, and making the programs easier to apply for, as shown in Graph 9.

The statistically significant differences between each group of museums and all museums are as follows.

Small museums are more likely to choose "being eligible for federal programs" as one of the three most useful improvements (24% versus 21% for all

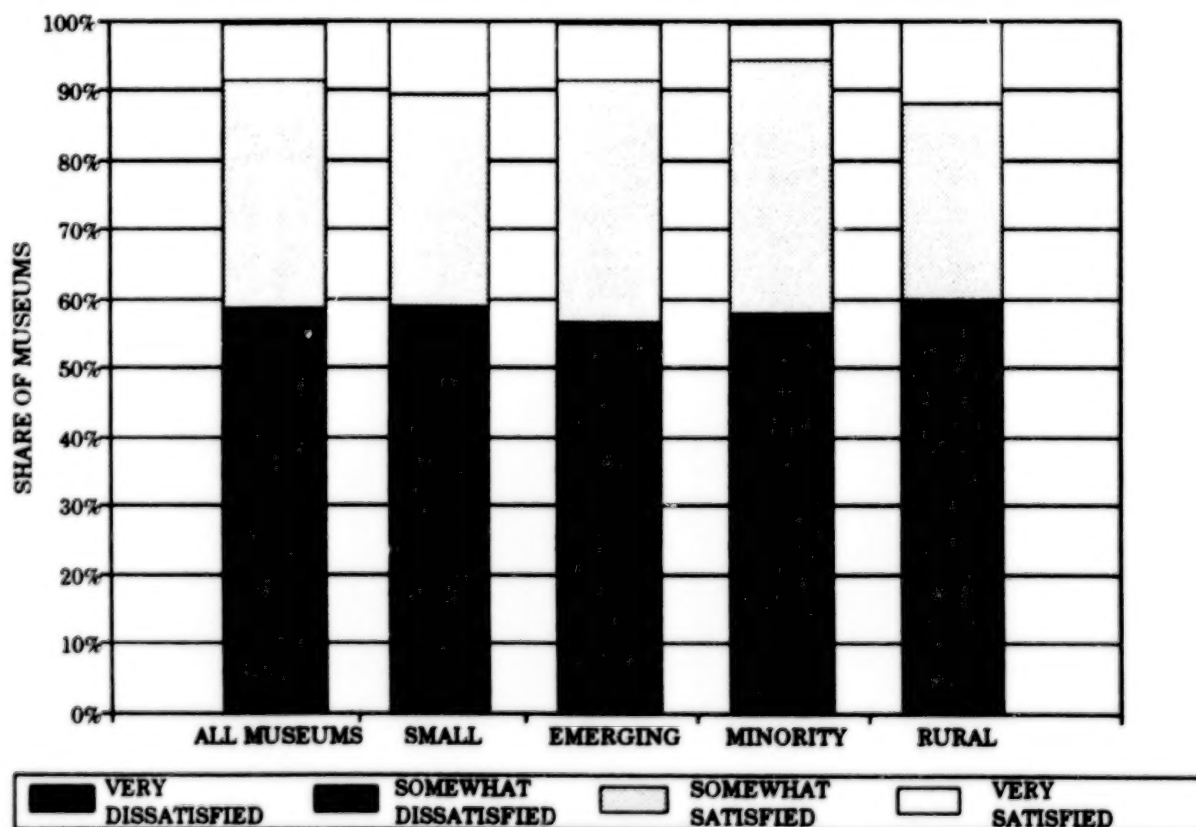
museums).

Emerging museums are more likely to choose "additional federal programs" (17% versus 13% for all museums).

Minority museums are less likely to choose "easier to apply for federal funds" (30% versus 52% for all museums), less likely to choose "more information about federal programs" (20% versus 44%), and more likely to choose "fewer restrictions on use of funds" (35% versus 20%).

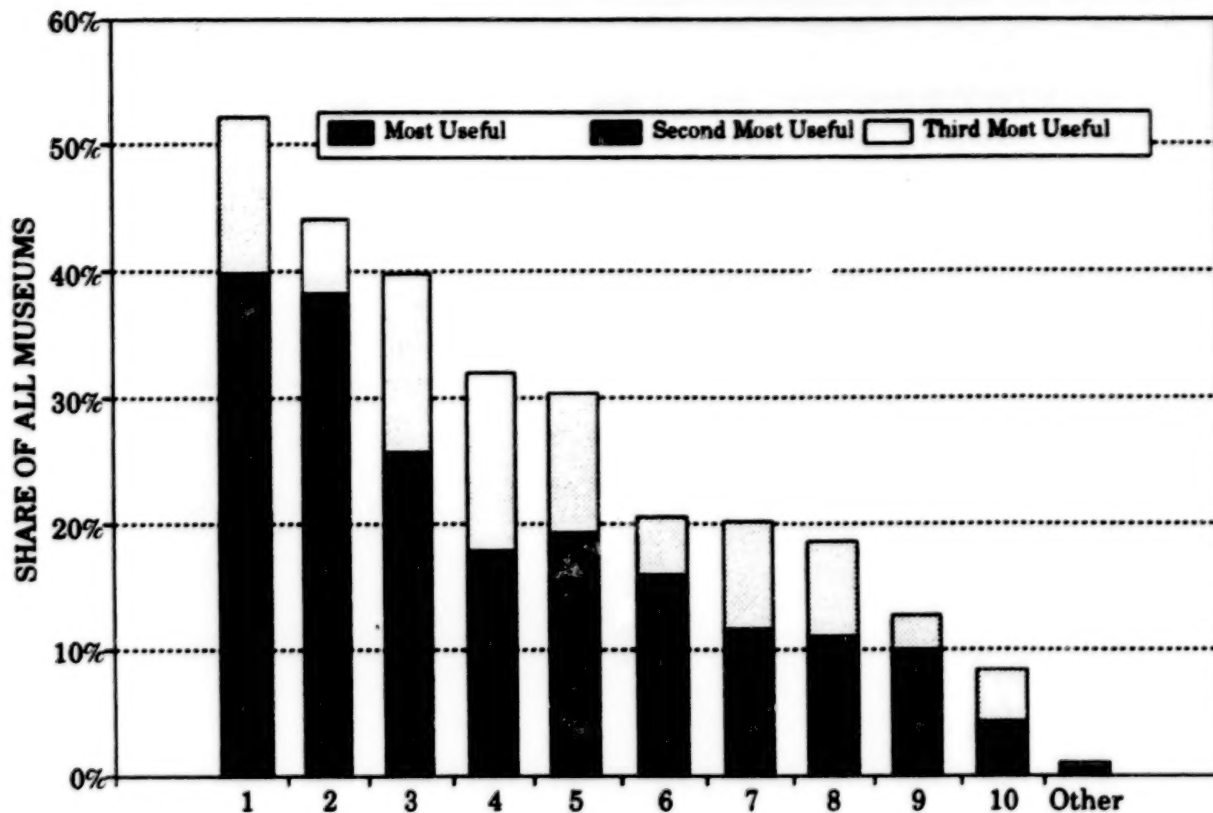
Rural museums are more likely to choose "easier to apply for federal funds" (59% versus 52% for all museums), more likely to choose "more information about federal programs" (51% versus 44%), less likely to choose "more money in federal programs" (28% versus 40%), and more likely to choose "more assistance in applying" (38% versus 30%).

**HOW SATISFIED ARE YOU WITH FEDERAL ASSISTANCE FOR YOUR MUSEUM?**



**GRAPH 8**

**WHAT WOULD MAKE FEDERAL FUNDS EASIER  
FOR YOU TO GET AND USE?**



**GRAPH 9**

**IMPROVEMENTS REFERRED TO IN GRAPH:**

1. EASIER TO APPLY FOR FEDERAL FUNDS
2. MORE INFORMATION ABOUT FEDERAL PROGRAMS
3. MORE MONEY IN FEDERAL PROGRAMS
4. LESS MATCHING REQUIREMENT
5. MORE ASSISTANCE IN APPLYING
6. BEING ELIGIBLE FOR FEDERAL PROGRAMS
7. FEWER RESTRICTIONS ON USE OF FUNDS
8. LESS PAPERWORK FOR USE OF FUNDS
9. ADDITIONAL FEDERAL PROGRAMS
10. CHANGING CURRENT FEDERAL PROGRAMS

### 1.10 NEED FOR MORE PEOPLE

Only six percent of museums say they don't need more people to accomplish their activities. The most frequently cited need for more people is to accomplish educational programs, as shown in Graph 10.

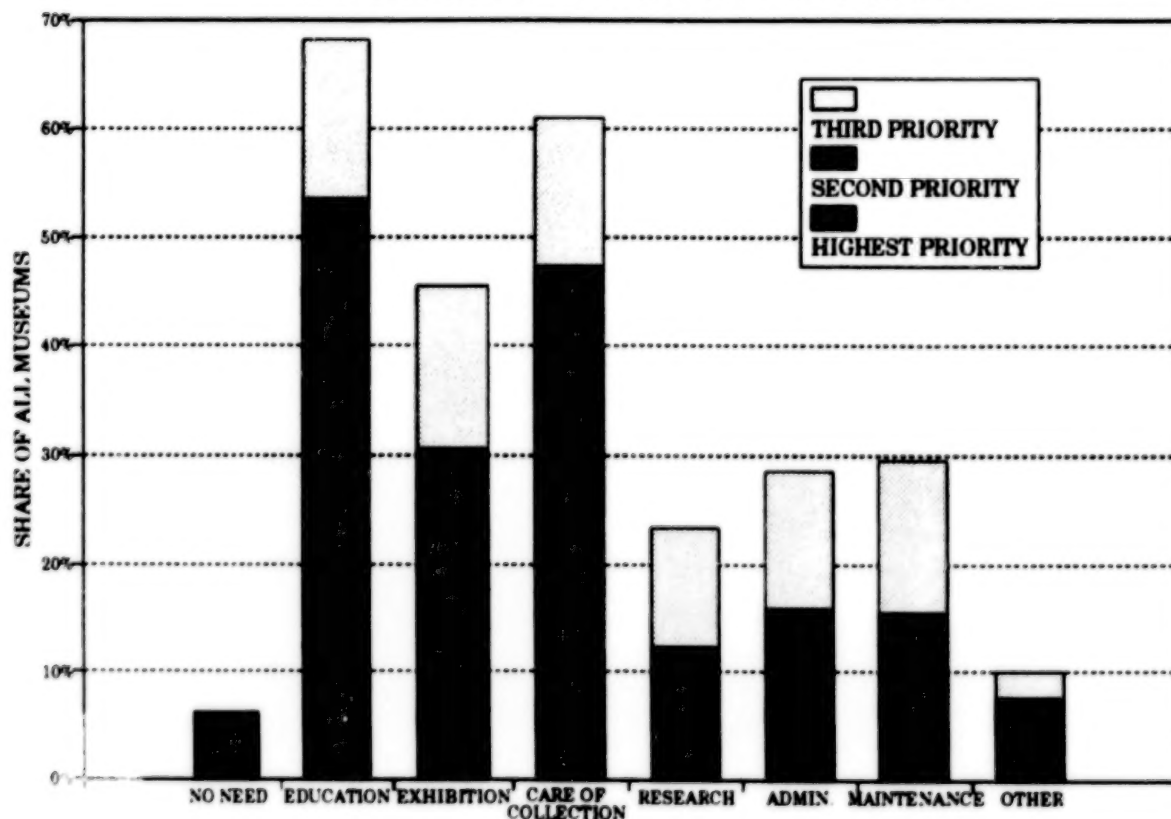
The statistically significant differences between each group of museums and all museums are as follows.

Small museums are less likely to cite education programs as a priority need for more people (65% versus 68% for all museums).

Emerging museums are less likely to say they have no need for more people (3% versus 6% for all museums), more likely to cite education programs as a priority need for more people (76% versus 68%), and more likely to cite the "other" category as a priority need (14% versus 10%).

Rural museums are more likely to say they have no need for more people (11% versus 6% for all museums), less likely to cite exhibitions as a priority need for more people (39% versus 45%), and less likely to cite education programs (61% versus 68%).

**DOES YOUR MUSEUM NEED MORE PEOPLE  
TO ACCOMPLISH THE FOLLOWING ACTIVITIES?**



**GRAPH 10**

### 1.11 NEED FOR MORE TRAINING

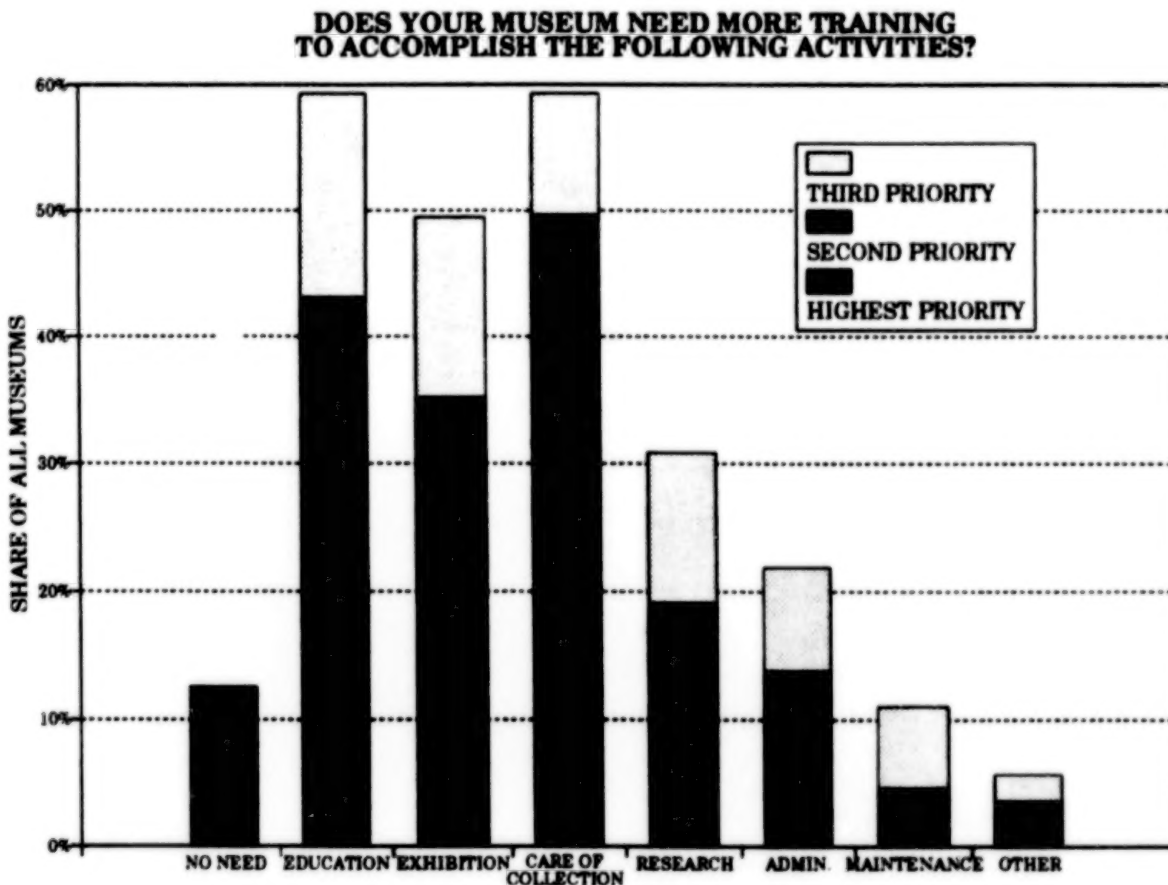
Only thirteen percent of museums say they don't need more training to accomplish their activities. Their highest priority needs for training are in educational programs and collections care and management, as shown in Graph 11.

The statistically significant differences between each group of museums and all museums are as follows.

Small museums are more likely to cite collections care and management as a priority need for more training (63% versus 59% for all museums).

Emerging museums are more likely to cite the "other" category as a priority need for more training (8% versus 6% for all museums).

Rural museums are more likely to cite research about collections as a priority need for more training (37% versus 31% for all museums).



**GRAPH 11**

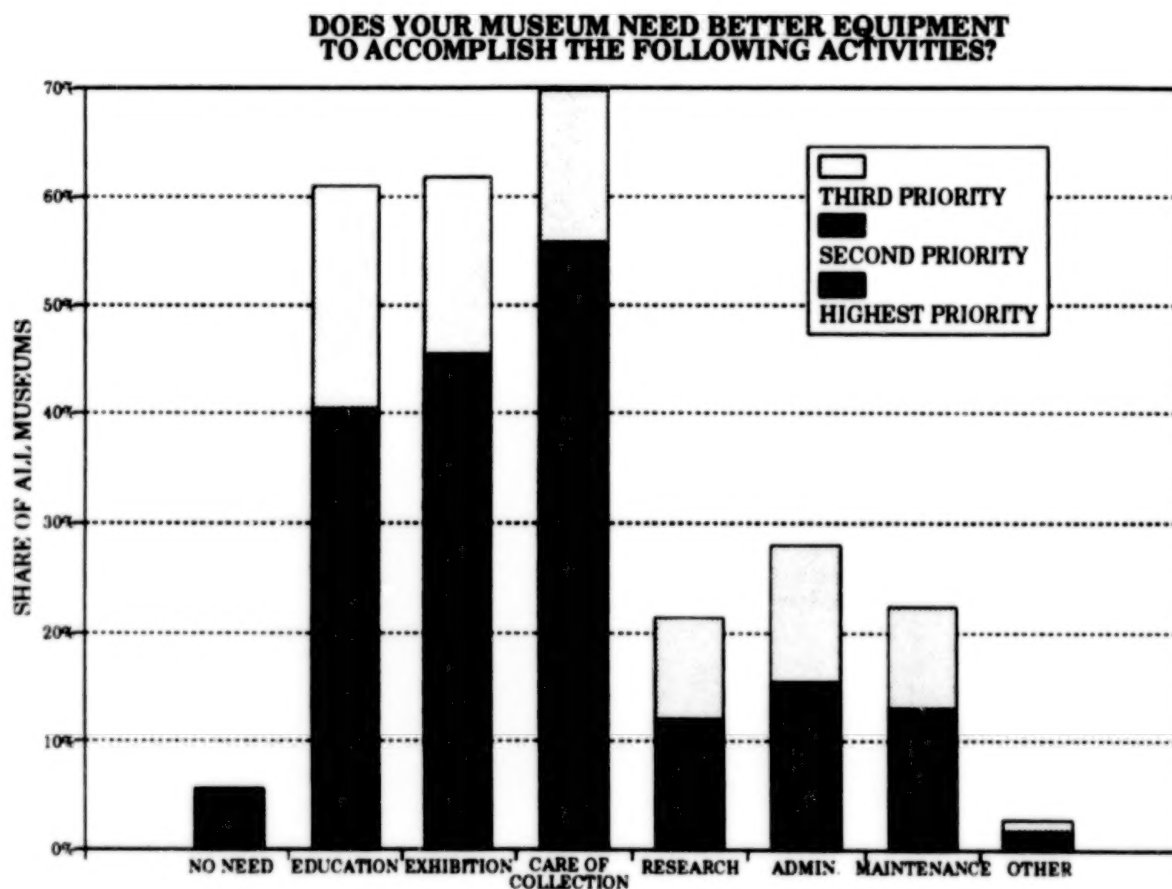


### 1.12 NEED FOR BETTER EQUIPMENT

Only six percent of museums say they don't need better equipment. Their highest priority need for equipment is in collections care and management, as shown Graph 12.

The statistically significant differences between each group of museums and all museums are as follows.

Emerging museums are less likely to say they have no need for better equipment (3% versus 6% for all museums), and more likely to cite educational programs as a priority need for better equipment (67% versus 61%).



**GRAPH 12**

### 1.13 NEED FOR MORE MONEY

Only three percent of museums say they don't need more money. Their highest priority needs for money are educational programs, exhibitions, and collections care and management, as shown in Graph 13.

The statistically significant differences between each group of museums and all museums are as follows.

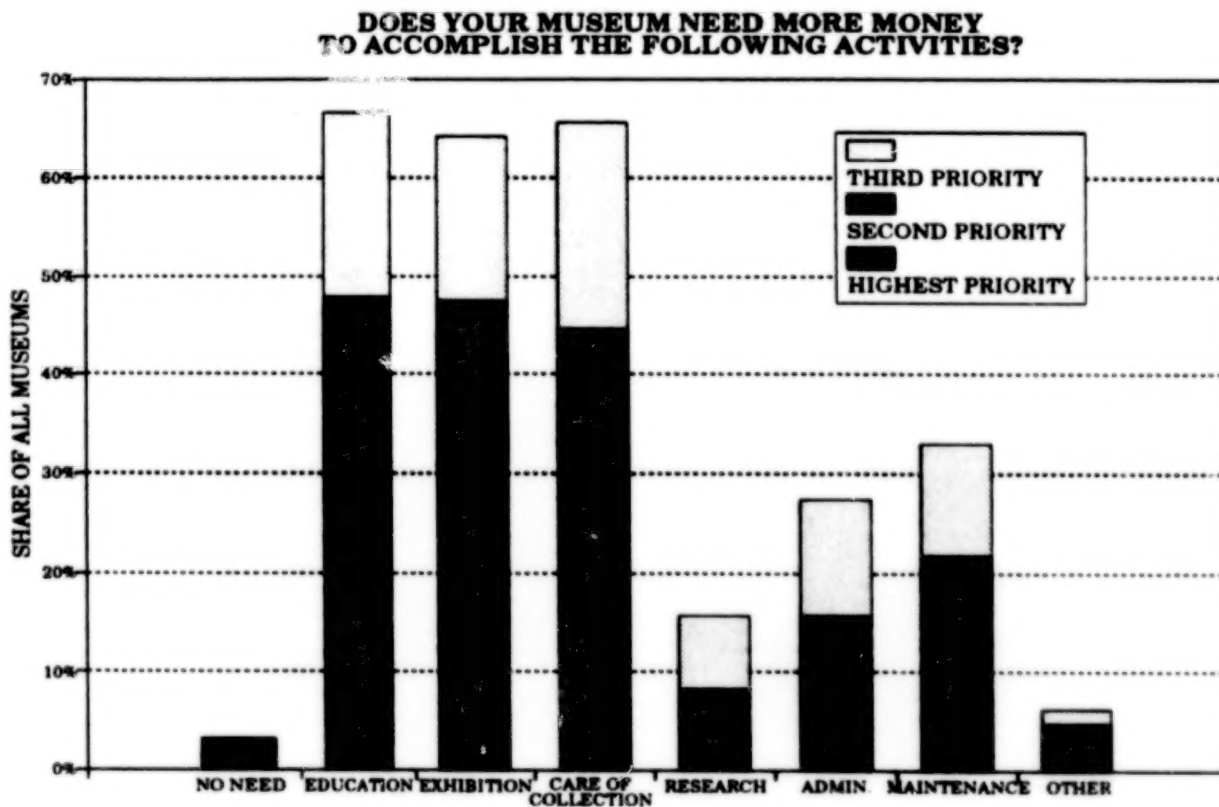
Small museums are less likely to cite educational programs as a priority need for more money (63% versus 67% for all museums), less likely to cite exhibitions (60% versus 64%), and less likely to cite research about collections (13% versus 16%).

Emerging museums are more likely to cite educational programs as a priority need for more money (73% versus 67% for all museums), and more likely to cite general administration (33% versus 28%).

Minority museums are less likely to cite maintenance as a priority need for more

money (9% versus 33% for all museums).

Rural museums are more likely to cite maintenance as a priority need for more money (39% versus 33% for all museums).



**GRAPH 13**

#### 1.14 NEED FOR MORE SPACE

Seventeen percent of museums say they don't need more space. Among the remainder, the greatest need for more space is for collections care and management, as shown in Graph 14.

The statistically significant differences between each group of museums and all museums are as follows.

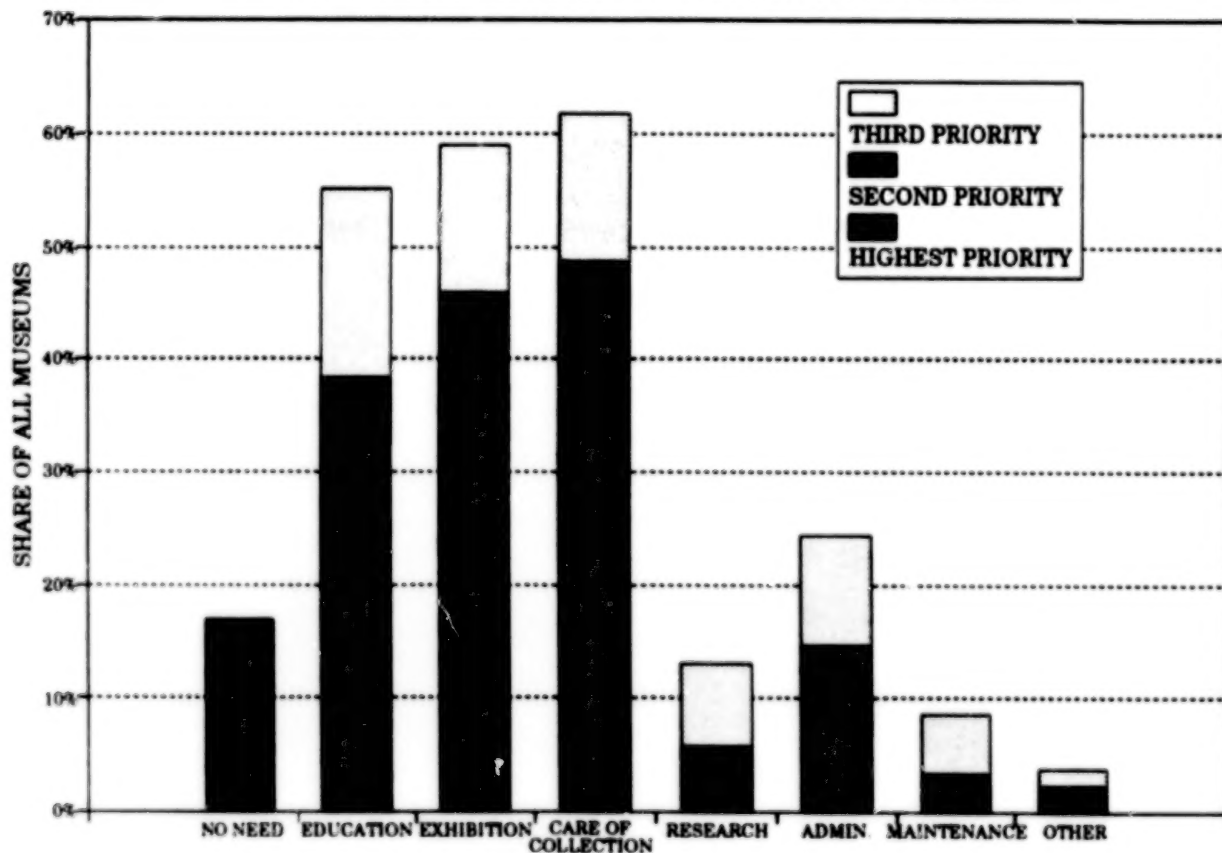
Small museums are less likely to cite educational programs as a priority need for more space (50% versus 55% for all museums).

Emerging museums are more likely to cite educational programs as a priority need for more space (60% versus 55% for all museums), and more likely to cite general administration (29% versus 24%).

Twenty-seven percent of museums say

they don't need to expand their building or move to a new building. Among those who say they need to expand or move, the most often reported need is to be able to raise funds, as shown in Graph 15.

**DOES YOUR MUSEUM NEED MORE SPACE  
TO ACCOMPLISH THE FOLLOWING ACTIVITIES?**



**GRAPH 14**

The statistically significant differences between each group of museums and all museums are as follows.

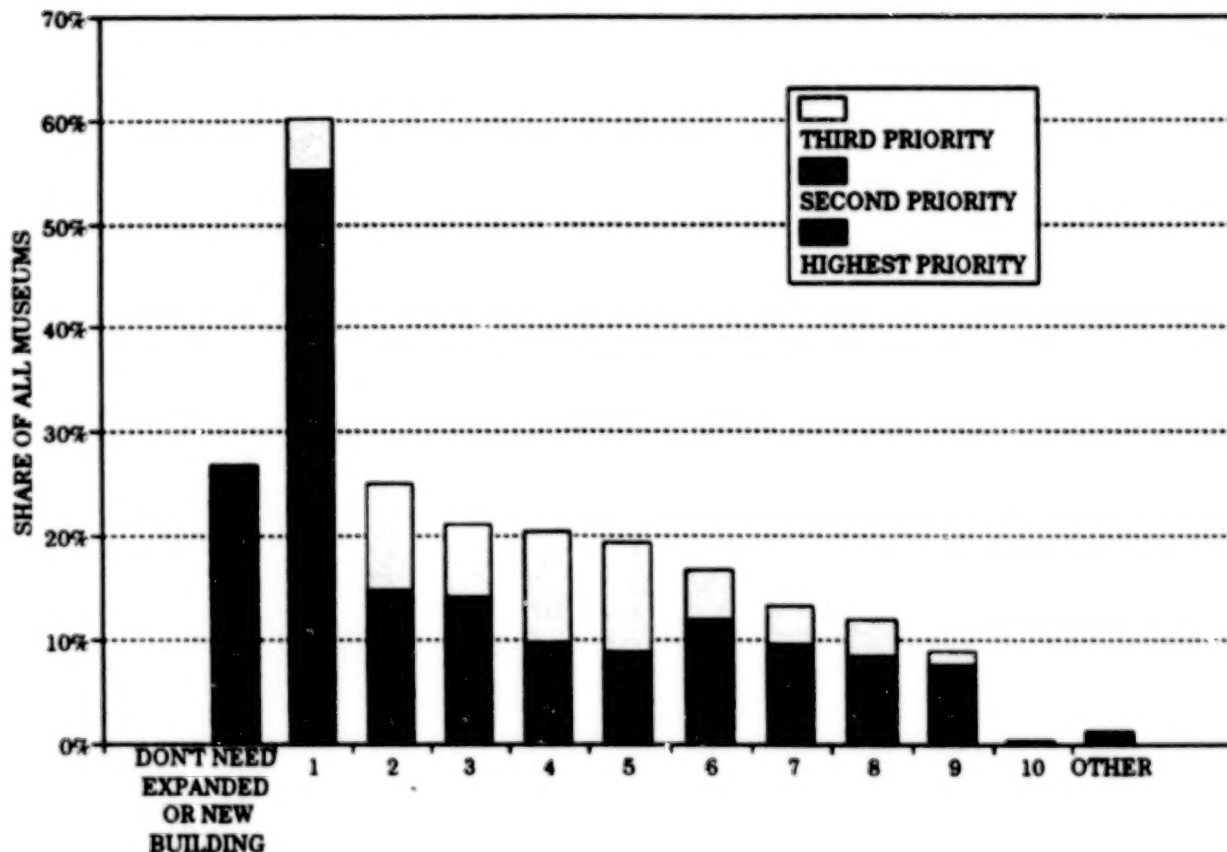
Small museums are less likely to choose "more support from local businesses" as a priority (15% versus 19% for all museums).

Minority museums are more likely to choose "more support from the federal government" as a priority (43% versus

20% for all museums), and more likely to choose "more support from tribal government" (4% versus less than 1%).

Rural museums are less likely to choose "more support from local businesses" as a priority (14% versus 19% for all museums), and less likely to choose the "other" category as a priority (less than 1% versus 1%).

### IF YOU NEED AN EXPANDED OR NEW BUILDING THEN WHAT WOULD BE MOST USEFUL?



**GRAPH 15**

#### IMPROVEMENTS REFERRED TO IN GRAPH:

1. BEING ABLE TO RAISE FUNDS
2. MORE SUPPORT FROM LOCAL COMMUNITY
3. MORE SUPPORT FROM LOCAL GOVERNMENT
4. MORE SUPPORT FROM FEDERAL GOVERNMENT
5. MORE SUPPORT FROM LOCAL BUSINESS
6. PEOPLE TO PLAN CHANGES
7. KNOWING MORE ABOUT MUSEUM DESIGN
8. SPACE BEING AVAILABLE IN EXISTING BUILDING
9. LAND BEING AVAILABLE FOR NEW BUILDING
10. MORE SUPPORT FROM TRIBAL GOVERNMENT



## 1.15 MINORITY INVOLVEMENT

Table 9 shows how museums characterize their minority involvement.

**TABLE 9: SHARE OF MUSEUMS THAT REPORT VARIOUS TYPES OF MINORITY INVOLVEMENT**

|                                                               | All<br>museums | Minority<br>museums |
|---------------------------------------------------------------|----------------|---------------------|
| Most of staff and governing body are minorities               | 5%             | 100%                |
| Most visitors are minorities                                  | 10%            | 57%                 |
| Main purpose is to serve, or interpret culture of, minorities | 14%            | 83%                 |

The difference between all museums and minority museums is statistically significant in all cases.

The only other statistically significant difference we found between all museums and any group of museums is that rural museums are more likely to report that most of their visitors are minorities (14% versus 10% for all museums).

Most museums that principally serve minorities, in terms of the museum's visitors or its purpose, do not qualify as minority museums for this study, because less than most of their staff and governing body are minorities. The following table shows the figures.

**TABLE 10: ESTIMATED NUMBER OF MUSEUMS BY TYPES OF MINORITY INVOLVEMENT**

|                                                               | Minority<br>museums | Other<br>museums |
|---------------------------------------------------------------|---------------------|------------------|
| Most of staff and governing body are minorities               | 441                 | 17               |
| Most visitors are minorities                                  | 249                 | 670              |
| Main purpose is to serve, or interpret culture of, minorities | 364                 | 850              |

## 2. INTRODUCTION TO METHODOLOGY

### 2.1 OBJECTIVE

The Institute of Museum Services (IMS) conducted a survey as part of its response to a statutory mandate to "undertake an assessment of the needs of small, emerging, minority and rural museums".<sup>2</sup>

IMS conducted most of the survey itself, in consultation with various individuals and groups in the museum community. We performed statistical analysis of the survey, as described in this report.

### 2.2 DEFINITIONS

IMS developed the following definitions for use in the survey:

#### 2.2.1 Museum

"Museum" is defined as a nonprofit institution that is not part of the U.S. Government, and which is organized on a permanent basis for essentially educational or aesthetic purposes, and that owns or uses tangible objects, either animate or inanimate; cares for these objects; and exhibits them to the general public on a regular basis.

This definition is generally the same as that used to determine eligibility for IMS programs, except that the eligibility requirements that a museum be open at least 120 days per year, employ a professional staff equal to at least one full-time worker, and have been open for two years, are not included in the definition of museum for this survey.

#### 2.2.2 Small Museum

"Small Museum" is defined as a museum that has five or fewer full-time paid or unpaid staff, or that has an annual operating budget under \$250,000.

#### 2.2.3 Emerging Museum

"Emerging Museum" is defined as a museum that has done one or more of the following within the past two years:

- opened to the public for the first time
- formed a Board of Trustees or other governing authority
- developed bylaws, constitution, or charter
- developed a statement of purpose
- received 501(c)(3) status from the IRS
- developed its first long range plan
- started to raise operating funds
- started to raise capital funds
- established an endowment fund
- fundamentally revised its purpose
- appointed its first staff member
- appointed its first staff member whose job is curatorial or educational duties only.

#### 2.2.4 Minority Museum

"Minority Museum" is defined as a museum, the majority of whose staff and governing body belong to one or more of the following groups: American Indian or Alaska Native, Asian or Pacific Islander, Black, or Hispanic; and for which at least one of the following is true:

the majority of its visitors or participants in its programs belong to one or more of the groups named above; or

its main purpose is to serve, or interpret the culture of, one or more of the groups named above.

#### 2.2.5 Rural Museum

"Rural Museum" is defined as a museum that describes its location as a rural area.

### 2.3 INSTRUMENT

IMS developed a questionnaire for the survey, which is attached to this report as Appendix 1.

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<sup>2</sup>Public Law 101-512, Sec. 205.

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### 3. THE SAMPLING FRAME

IMS solicited lists of museums from numerous sources. The lists it obtained included all entries in the 1992 American Association of Museums *Official Museum Directory*, all entities listed in IMS's own data files as having applied to any IMS program since 1984, and 63 other lists from museum-related associations.

IMS merged the records from these lists into a single sampling frame. IMS did not include in the sampling frame any list entry that it determined from inspection of the entry to be an individual, a part of the U.S. Government, a for-profit organization, or otherwise not within the definition of a museum, as described in Section 2.2.

IMS also did not include in the sampling frame any entry from a list that it determined to refer to the same organization as an entry already included in the sampling frame.

IMS removed some entries from the sampling frame due to its determination, based on information in the *Official Museum Directory*, that they were not within the definition of a museum.

The resulting sampling frame consisted of 11,654 records.



#### 4. SAMPLING AND STRATIFICATION

IMS selected 500 records from the sampling frame at random without replacement. Upon inspection of the 500 records, IMS discarded four of them from the sample for the following reasons:

One record contained unusable garbled information.

One record referred to a museum that was part of the U.S. Government.

One record referred to an observatory, which is not within the definition of "museum".

One record referred to the same institution as another record among the 500.

IMS selected four more records from the sampling frame as described above. Upon inspection, it did not find cause to discard any of these four records from the sample.

IMS inspected the names of the 500 institutions in the sample to identify those that appeared to be minority museums. IMS identified 21 of the 500 records in the sample as apparent minority museums.

IMS selected additional records from the sampling frame, as described above, and discarded those that did not appear to be minority museums, until it had selected an additional 24 apparent minority museums. This required selecting an additional 794 records.

Thus, the sample consisted of 45 institutions in the Apparent Minority stratum, 479 institutions in the Others stratum, and four records that IMS selected from the sampling frame and discarded.

## 5. RESPONSES AND NON-RESPONDENTS

IMS mailed questionnaires to the 524 institutions in the sample.

The Postal Service returned three of the questionnaires to IMS as undeliverable due to improper addresses. IMS found correct addresses for each of the three institutions, and remailed the questionnaires.

IMS received 403 returned questionnaires. An additional questionnaire was returned by an institution other than the one to which it was addressed. (The addressee told IMS that it was not a museum, and therefore forwarded its questionnaire.) We did not use this additional questionnaire in our analysis.

IMS attempted to contact by telephone each institution that did not return its questionnaire promptly. It determined on this basis that 36 institutions were not eligible for the survey, because they:

- did not operate a facility to exhibit to the public
- operated a for-profit museum
- could not be found
- were part of the Federal government, or
- were part of the same entity as another institution in the sample. (This includes the one institution mentioned above that forwarded its questionnaire.)

IMS located and contacted each of the other 85 non-respondents, and the contact did not produce any reason to classify the non-respondent as ineligible for the survey.

## 6. ELIGIBILITY OF RESPONDENTS

We classified each respondent as eligible or ineligible based on whether it met the definition of a museum, as measured by its responses to the following parts of Question 24:

"Is its purpose essentially educational or artistic?" [Must be "yes".]

"Does it own or operate a facility for exhibiting to the public?" [Must be "yes".]

"Does it care for, own or use objects (living or non-living)?" [Must be "yes".]

"Is it a private for-profit organization?" [Must be "no".]

We classified respondents that gave the required answer to each question as eligible. We classified respondents that gave a contrary answer to at least one of the questions as ineligible. We classified respondents that gave no contrary answers, but gave a blank or unusable answer to any of the questions, as having undetermined eligibility. The exception is that if a respondent did not answer the question "Is it a private for-profit organization?", but answered "yes" to either "Is it a part of a government agency or entity?" or "Is it a private not-for-profit organization?", then we considered it as having given the required answer to "Is it a private for-profit organization?"

We could not exclude respondents that are part of the U.S. Government, because the questionnaire did not ask that question. IMS excluded institutions that it found to be part of the U.S. Government when it constructed the sampling frame, drew the sample, and conducted telephone follow-up of non-respondents. Based on these efforts, we will assume that no respondents are part of the U.S. Government, although this assumption constitutes an obvious weakness in the survey's findings.

We initially classified 36 respondents as being of undetermined eligibility. IMS reviewed each of these responses and supplied revised responses to parts of Question 24 where possible based on its own records, the American Association of

Museums' *Official Museum Directory*, or telephone calls to the respondent. These revised responses allowed us to reclassify 27 respondents as eligible, and 3 as ineligible, leaving only 6 respondents with eligibility undetermined.

Table 11 summarizes the disposition of the sample.

**TABLE 11: DISPOSITION OF SAMPLE, BY STRATA**

|                                              | Apparent minority | Other |
|----------------------------------------------|-------------------|-------|
| Sample                                       | 45                | 483   |
| Discarded as ineligible                      | 0                 | 4     |
| Questionnaire mailed to                      | 45                | 479   |
| Responses from addressees                    | 27                | 376   |
| Non-respondents determined ineligible        | 4                 | 32    |
| Non-respondents not determined ineligible    | 14                | 71    |
| Respondents determined eligible              | 20                | 313   |
| Respondents determined ineligible            | 7                 | 57    |
| Respondents whose eligibility not determined | 0                 | 6     |

## 7. RESPONSE WEIGHTING

We estimate the population for each stratum as follows:

$$\text{Population}_s = \frac{\text{Eligibles}_s}{(\text{Eligibles}_s + \text{Ineligibles}_s)} \text{Frame}_s$$

where:

$\text{Population}_s$  is the population in stratum  $s$

$\text{Eligibles}_s$  is the number of eligible respondents in stratum  $s$

$\text{Ineligibles}_s$  is number of institutions in stratum  $s$  that were determined to be ineligible

$\text{Frame}_s$  is the number of records in the sampling frame in stratum  $s$

$\text{Ineligibles}_s$  includes the records that IMS drew from the sampling frame and discarded from the sample, and the non-respondents that IMS determined to be ineligible based on telephone follow-up, as well as the respondents that we classified as ineligible based on their responses.

As described in Section 4, IMS needed to draw 1,298 records from the sampling frame to obtain 45 apparent minority museums. We therefore estimate that 45/1,298 (approximately 3%) of the sampling frame are apparent minority museums, which results in:

$$\text{Frame}_{\text{Apparent Minority}} = 404$$

$$\text{Frame}_{\text{Others}} = 11,250.$$

Our population estimates assume that sample members whose eligibility could not be determined are eligible in the same proportion as sample members whose eligibility was determined. For the Apparent Minority stratum, 69% of the sample could have their eligibility determined, and 84% for the Others stratum, so the assumption seems reasonable.

We computed a response weight for each stratum as the ratio of estimated population to eligible responses. Table 12 shows the population estimates and response weights.

**TABLE 12: WEIGHTING OF ELIGIBLE RESPONSES, BY STRATUM**

|                      | Apparent<br>minority | Other |
|----------------------|----------------------|-------|
| Eligible responses   | 20                   | 313   |
| Estimated population | 261                  | 8,673 |
| Weight               | 13.05                | 27.71 |



## 8. POPULATION BY TYPE OF MUSEUM

### 8.1 CLASSIFYING RESPONDENTS BY TYPE OF MUSEUM

We classified each eligible respondent as to whether it was a small, emerging, minority or rural museum, as defined in Section 2.2.

#### 8.1.1 Small Museums

We classified an eligible respondent as a small museum if it gave the required response to either of two questions:

Question 2. Must respond that it has five or fewer full-time staff.

Question 14. Must respond that its operating budget is less than \$250,000.

If the respondent gave contrary responses to both these questions, then we classified it as not a small museum. If it gave the required response to neither question, but failed to answer at least one of the questions, then we classified its small museum status as unknown.

#### 8.1.2 Emerging Museums

We classified an eligible respondent as an emerging museum if it responded to Question 6 that it had done at least one of the things listed in the definition of an emerging museum.<sup>3</sup>

Question 6 asks whether the respondent has developed a long range plan, while the definition of an emerging museum refers to developing its *first* long range plan. We ignored responses to the long range plan question in classifying respondents as emerging museums. This tends to

<sup>3</sup>Question 6 also asks whether the respondent has significantly reduced its operations, which is unrelated to the definition of an emerging museum. We ignored the response to this part in classifying respondents as emerging museums.

undercount the number of respondents that are emerging museums.

If a respondent did not answer that it had performed any of the required actions, then we classified its emerging status as unknown. The questionnaire did not provide a basis to determine that any respondent was not an emerging museum.

#### 8.1.3 Minority Museums

We classified an eligible respondent as a minority museum as follows.

If the respondent's answer to Question 21 was "yes", then we classified it according to its answers to Questions 22 and 23:

If its answer to at least one of Questions 22 and 23 was "yes", then we classified it as a minority museum.

If its answered "no" to both Questions 22 and 23, then we classified it as not a minority museum.

If it did not answer Question 22 and did not answer Question 23, or if it answered "no" to one of the questions and did not answer the other, then we classified its minority status as unknown.

If its answer to Question 21 was "no" then we classified it as not a minority museum.

If it did not answer Question 21, then we classified its minority status as unknown.

#### 8.1.4 Rural Museums

We classified an eligible respondent as a rural museum if it selected "rural area" in its answer to Question 13. If the respondent did not select "rural area", but selected "suburban area", "urban area" or "inner city", then we classified it as not a rural museum. If it did not select any of these terms, then we classified its rural museum status as unknown.

### 8.1.5 Eligible respondents by type

Table 13 shows the results of our classification.

**TABLE 13: ELIGIBLE RESPONDENTS BY GROUP AND STRATA**

|                                   | Eligible | Ineligible | Unknown |
|-----------------------------------|----------|------------|---------|
| <b>Stratum: Apparent Minority</b> |          |            |         |
| Small                             | 16       | 3          | 1       |
| Emerging                          | 12       | 0          | 8       |
| Minority                          | 14       | 6          | 0       |
| Rural                             | 9        | 11         | 0       |
| <b>Stratum: Others</b>            |          |            |         |
| Small                             | 222      | 77         | 14      |
| Emerging                          | 163      | 0          | 150     |
| Minority                          | 9        | 293        | 11      |
| Rural                             | 131      | 166        | 16      |

museums, because the design of the questionnaire did not allow us to distinguish respondents who did not fit the definition of emerging museum from respondents who merely failed to answer the question. Therefore, we obtained a low-end estimate of the population of emerging museums as follows:

$$\text{Population}_{st} = \text{Eligibles}_{sty} \cdot \text{Weight}_s$$

The following table shows our population estimates.<sup>4</sup>

**NON-PROFIT NON-FEDERAL MUSEUMS IN THE U.S., 1992 BY GROUP AND STRATUM**

|           | Apparent minority | Others |
|-----------|-------------------|--------|
| All types | 261               | 8,673  |
| Small     | 220               | 6,440  |
| Emerging  | 157+              | 4,517+ |
| Minority  | 183               | 258    |
| Rural     | 117               | 3,826  |

### 8.2 ESTIMATING POPULATION

We estimated populations of small, minority and rural museums in each stratum as follows:

$$\text{Population}_{st} = \text{Eligibles}_{sty} / (\text{Eligibles}_{sty} + \text{Eligibles}_{stn}) \text{Eligibles}_s \text{Weight}_s$$

where:

$\text{Population}_{st}$  is the estimated population of museums of type  $t$  in stratum  $s$

$\text{Eligibles}_{sty}$  is the number of eligible respondents in stratum  $s$  that we classified as "yes" for being of type  $t$

$\text{Eligibles}_{stn}$  is the number of eligible respondents in stratum  $s$  that we classified as "no" for being of type  $t$

$\text{Eligibles}_s$  is the total number of eligible respondents in stratum  $s$

$\text{Weight}_s$  is the response weight for stratum  $s$ , as described in Section 7.

We did not use the above equation to estimate the population of emerging

<sup>4</sup>The total number of rural museums that we report in Table 1 is based on the share of all museums that described their location as rural, as estimated in Section 9.10, and differs slightly from the estimate here due to sampling variance.

## 9. ESTIMATING CHARACTERISTICS OF THE POPULATION

### 9.1 POOLING DATA

We have several options as to how to use the responses from the two strata (Apparent Minority and Others) to estimate characteristics of the populations of small, emerging, minority and rural museums.

The first option is to estimate the characteristics separately for the two strata, and take a weighted average to estimate the characteristic for all museums of the type. For example, we could analyze separately the most frequently cited needs for personnel among small museums in the Apparent Minority stratum and small museums in the Others stratum, and take a weighted average of the results to determine the most frequently cited needs for personnel among all small museums.

The problem with this option is that there are so few eligible responses of each type of museum in the Apparent Minority stratum (from nine rural museums to fifteen small museums), that we could not produce useful estimates for many characteristics.

The second option is to weight each response by the appropriate weight for its stratum, as described in Section 7, and estimate characteristics for the weighted data from both strata pooled together. This option would produce the most accurate estimates, but it would make tests of statistical significance very difficult. Since we consider it inherently misleading to present estimates of differences between types of museums without a measure of their significance, we will not use this option.

The option we have chosen is to select a subset of the eligible responses representing a random sample of the sampling frame, without stratification, and analyze this subset as representing all museums. Therefore, for purposes of analysis, we have grouped our responses as follows:

**ALL RESPONSES** This group includes the responses from all respondents which we determined to be museums, as discussed in section 6.

**ALL MUSEUMS** This is the subset of **ALL RESPONSES** representing a random sample of the sampling frame, without stratification. The initial 504 records IMS selected from the sampling frame included 21 Apparent Minority museums, while the total sample for the Apparent Minority stratum was 45 (see Section 4). We therefore include in the **ALL MUSEUMS** group all eligible responses from stratum Others and a randomly selected 21/45 of the eligible responses from stratum Apparent Minority (that is, nine responses). While this approach excludes eleven otherwise usable responses from our analysis, and thus slightly increases the variance of our estimates, we think this is less important than gaining the ability to apply straightforward tests of statistical significance.

**SMALL MUSEUMS** This is a subset of **ALL MUSEUMS** consisting of respondents we classified as small (see Section 8.1).

**EMERGING MUSEUMS** This is a subset of **ALL MUSEUMS** consisting of respondents we classified as emerging (see Section 8.1).

**MINORITY MUSEUMS** This is a subset of **ALL RESPONSES** consisting of all respondents we classified as minority (see Section 8.1). That is, this group consists of all eligible responses from minority museums, regardless of whether they come from the Apparent Minority stratum or the Others stratum. The implicit assumption in this approach is that there is no systematic difference in the characteristics we will estimate between minority museums whose names make them recognizable as such (and therefore belong to stratum Apparent Minority) and other minority museums.

**RURAL MUSEUMS** This is a subset of **ALL MUSEUMS** consisting of respondents we classified as rural (see Section 8.1).

## 9.2 ADDRESS

We classified each respondent in one of six geographic regions, based on the State listed in the respondent's address. The States comprising each region are listed in footnote 1.

We tested for differences in distribution by region between all museums and each group of museums using the normal test for difference of two proportions, as described in section 9.5.

We estimated the number of museums of each group in each region by multiplying the share of a group's respondents that were in a region by our estimated population for the group. We estimated the Sampling Error for each group as follows:

$$\text{Sampling Error} = \text{Population} / \text{Responses}^{.5}$$

## 9.3 QUESTION 1

This question asks the respondent to classify itself as one of thirteen museum disciplines.

Because there were few or no respondents in some museum disciplines (for example, no respondents were planetariums) we could not produce usefully precise estimates of the number of museums in each discipline.

## 9.4 QUESTIONS 2 AND 3

Each of these questions asks how many people carry out the activities of the museum (full-time for question 2 and part-time for question 3), and how many are paid.

For each question, we took the mean of the usable responses for each group of museums. The response rate for the part of each question asking about paid people is much lower than for the part asking about total people. We surmise that many respondents who have no paid staff left this space blank instead of writing in a zero. This would explain the fact that for every group of museums, the mean response for total full-time personnel is less than the

mean response for paid full-time personnel. Because of the low response rates and apparent non-representativeness of respondents, we have not drawn any findings from the part of each question asking about paid personnel.

We tested for statistically significant differences between each group of museums and all museums using the normal approximation to the permutation test for difference of means, as follows:

$m_G$  is the mean response for the group (for example, SMALL MUSEUMS)

$m_C$  is the mean response for the complement, that is, for respondents not in the group

$N$  is the number of usable responses for the group and its complement combined

$n_G$  and  $n_C$  are the numbers of usable responses for the group and for its complement, respectively

$\sigma^2$  is the variance of all the usable responses for the group and its complement combined

$$\text{Variance}(m_G - m_C) = N/(N-1) (1/n_G + 1/n_C) \sigma^2$$

$$z = (m_G - m_C) / \text{Standard Deviation}(m_G - m_C)$$

We counted a difference as statistically significant if  $|z| > 1.64$ .

For the Small, Emerging, and Rural museum groups, the complement consisted of all responses in the All Museums group that were not also in the group being examined. For the Minority museums group, the complement consisted of all responses in the All Responses group that were not also in the Minority museum group.

## 9.5 QUESTIONS 4, 5, 9, 10 AND 11

Each of these questions asks the respondent to identify which of seven activities are its highest, second and third priority need for a given resource. Respondents may also answer that they have no need for the resource.

For each question, we tested for differences between groups by comparing



the share of respondents who selected each activity as one of the three highest priority needs. We arranged the data as follows:

|            | Selected<br>activity | Didn't<br>select |
|------------|----------------------|------------------|
| Group      | $G_y$                | $G_n$            |
| Complement | $C_y$                | $C_n$            |

where:

$G_y$  is the number of respondents in the group (for example, SMALL MUSEUMS) who selected the activity (for example, educational programs) as one of the three highest priority needs.

$G_n$  is the number of respondents in the group who did not select the activity.

$C_y$  is the number of respondents not in the group who selected the activity.

$C_n$  is the number of respondents not in the group who did not select the activity.

For the groups SMALL MUSEUMS, EMERGING MUSEUMS and RURAL MUSEUMS, the complement consisted of the subset of ALL MUSEUMS that were not also in the group being tested. For MINORITY MUSEUMS, the complement consisted of the subset of ALL RESPONSES that were not also in MINORITY MUSEUMS.

We applied the normal test for difference of two proportions, that is:

$$p_G = G_y / (G_y + G_n)$$

$$p_C = C_y / (C_y + C_n)$$

$$p = (G_y + C_y) / (G_y + G_n + C_y + C_n)$$

$$\sigma^2 = p(1-p) \left( \frac{1}{G_y + G_n} + \frac{1}{C_y + C_n} \right)$$

$$z = (p_G - p_C) / \sigma$$

We considered a difference as statistically significant if the result had a one-tailed descriptive level of significance less than .05 (that is,  $|z| > 1.64$ ).

## 9.6 QUESTION 6

This question asks the respondent to check the box for each activity it has performed since January 1990.

We counted a response as usable if the respondent provided a usable response regarding any activity, but even by this standard the response rate was only 50%. Moreover, we cannot distinguish between respondents who intended to answer "no" with regard to an activity and respondents who merely failed to respond.

Because of these problems, we have drawn no conclusions from the responses to this question.

## 9.7 QUESTION 7

This question presents the respondent with 13 activities (including "other"), and asks the respondent to enter an estimated number for each it had done in the past two years, that is, since January 1990.

We counted a response as usable if it was an integer greater than zero. We will discuss analysis of the responses regarding various activities separately.

### 9.7.1 General Visits by the Public (Attendance)

We have assumed that all museums had attendance, and that therefore the attendance for respondents that provided a usable response is representative of all museums. We tested for differences in mean reported attendance between all museums and each group using the normal approximation to the permutation test for difference of means, as described in section 9.4.

We found a mean attendance for all museums of 77,085 for the two-year period referred to in the question. By comparison, the 1989 AAM survey of museums found a mean annual attendance of 69,181 for all museums in 1988.<sup>5</sup> We expect that there are three major causes for this discrepancy.

<sup>5</sup>American Association of Museums, *Data Report from the 1989 National Museum Survey* (Washington: American Association of Museums, January 1992), Table E:47-A.

First, the attendance figures from the 1992 IMS survey refer to general visits by the public, and do not include scheduled school visits or scheduled adult visits (see question 7 of questionnaire in Appendix A). By contrast, the figures from the 1989 AAM survey include "individuals attending in prearranged groups".<sup>6</sup>

Second, the 1992 IMS survey intentionally defined "museum" to include smaller institutions that are excluded from the definition used for the 1989 AAM survey. The 1992 IMS survey did not require that a "museum" have a professional staff equal to at least one full-time worker, or be open to the general public at least 120 days per year, which were eligibility requirements for the 1989 AAM survey.<sup>7</sup>

Third, we expect that some respondents to the 1992 IMS survey mistakenly entered annual attendance figures, even though the questionnaire asks for the number of visits over a two-year period.

#### **9.7.2 Scheduled School Visits or Programs Scheduled Adult Visits or Programs Held a Special Event for General Public**

These questions are ambiguous as to whether the respondent should enter the number of groups or programs, or the number of persons participating in the groups or programs. Therefore, we have not analyzed the numbers entered, but only the share of respondents that provided a response greater than zero for each question, and thereby indicated they had one or more groups or programs of a particular type during the two year period.

Moreover, the question directs respondents to enter a value only if they have conducted the activity in question. Therefore, we cannot distinguish between respondents who intended to indicate they did not conduct the activity, and those who merely failed to respond to the question.

<sup>6</sup>American Association of Museums, Appendix A, part E, question 47.

<sup>7</sup>American Association of Museums, pp. 4-5.

Therefore, we can use the proportion of respondents that indicated they conducted the activity only as a low-end estimate of the proportion of the population that conducted the activity.

We tested for differences between all museums and each group in the proportion that indicated they had one or more groups or programs of a particular type, using the normal test for difference of two proportions, as described in section 9.5.

#### **9.7.3 Offered Lectures or Seminars Held a Special Event for Target Audience Cooperated on Programs or Exhibits with Another Organization Opened a New Permanent Collection Opened a Temporary Exhibition Answered Reference Calls from the Public Made Resources Available for Research Produced a New Publication or Catalog Other**

We did not draw any findings from these questions, because the response rate was less than 50%.

#### **9.8 QUESTION 8**

We did not draw any findings from the responses to this question, because the response rate is less than 50%.

#### **9.9 QUESTION 12**

This question asks the respondent to identify which of 11 items (including "other") would be its first, second, and third highest priority for usefulness in expanding its building or moving to a new building. Respondents may also answer that they do not need to expand or move.

We analyzed responses to this question the same way we analyzed questions 4, 5, 9, 10 and 11, as described in section 9.5.

### 9.10 QUESTION 13

We analyzed responses to this question the same way we analyzed questions 4, 5, 9, 10 and 11, as described in section 9.5.

### 9.11 QUESTION 14

The question asks the respondent to report its operating expenditure by choosing one of fourteen ranges. The question omits a choice for the range \$200,000 to \$225,000. If a respondent chooses the top range, "Over \$300,000", then he is to also enter a numeric amount.

We counted a response as usable if:

the respondent selected exactly one of the ranges, and provided a numeric amount if and only if he selected the "Over \$300,000" range, OR

the respondent selected none of the ranges, but provided a numeric amount.

We assigned each response a value equal to the midpoint of the range the respondent had selected, or equal to the numeric amount the respondent entered.

Unfortunately, 2.4% of eligible respondents selected the "Over \$300,000" range but did not enter a numeric amount. Excluding these responses would bias our findings downward, so we assigned each of these responses a value equal to the mean value for all numeric responses over \$300,000.

We tested for statistically significant differences between each group of museums and all museums using the normal approximation to the permutation test for difference of means, as described in section 9.4.

### 9.12 QUESTION 15

We tested for statistically significant differences between each group of museums and all museums using the normal approximation to the permutation test for difference of means, as described in section 9.4.

We found 95% confidence intervals using Student's t distribution.

### 9.13 QUESTIONS 16 AND 17

Each of these questions asks the respondent to select the first, second and third most important from a set of potential sources of income.

For each question, we tested for differences between groups by comparing the share of respondents who selected each potential source as one of the three most important. We applied the normal test for difference of two proportions, as described in Section 9.5.

### 9.14 QUESTION 18

This question asks the respondent, for each of several potential funding sources, whether the respondent did not apply to that source since January 1990, applied and received funding from the source, or applied but did not receive funding from the source.

We compared groups as to the share of museums that applied, and the share of applicants that received funding, for each source, using the normal test for difference of two proportions, as described in Section 9.5.

### 9.15 QUESTION 20

This question asks the respondent to choose the first, second, and third most useful improvements for federal funding programs from a list of 11 options, including "other".

We counted a response as usable if it had exactly one choice for most useful, no more than one choice for second most useful, and no more than one choice for third most useful, except that we counted a response as unusable if it had a choice for third most useful but not for second most useful.

We tested for differences between groups in the proportion of usable respondents who chose each option as their first, second or

third choice, using the normal test for difference of two proportions, as described in Section 9.5.

#### **9.16 QUESTIONS 21, 22, 23**

Each of these questions asks the respondent to answer "yes" or "no" regarding an aspect of its minority involvement. We counted a response as usable if the respondent selected "yes" or "no", but not both.

We tested for differences between groups in the proportion of usable respondents who answered "yes" to each question, using the normal test for difference of two proportions, as described in Section 9.5.

We estimated the number of minority museums in the population that would report each type of minority involvement by multiplying the proportion of usable minority respondents who answered "yes" to each question by our estimate of the total population of minority museums from Section 8.2. We also found the proportion answering "yes" to each question among all respondents that are not minority museums, and multiplied this by the difference between our population estimates of all museums and minority museums to obtain the number of non-minority museums in the population that would report each type of minority involvement.



## **APPENDIX 1. THE QUESTIONNAIRE**



**institute of Museum Services**

A Federal agency serving the nation's museums

Office of the Director • 1100 Pennsylvania Avenue N.W. • Washington, D.C. 20506 • (202) 786-0536

February 21, 1992

Dear Colleague:

I am the head of the Institute of Museum Services, a federal agency that provides financial support for organizations such as yours. We are conducting a national needs assessment study of these organizations at the request of Congress. The report on this study will influence the direction of federal policy for support for museums.

We need your help to find out the needs of organizations that offer educational exhibitions to the public or that use objects, plants, or animals for educational activities--such as art, history, natural history, and science museums, historic houses and sites, aquariums, zoos, botanic gardens, nature, science and art centers, planetariums, and museums specializing on specific subjects or population groups. I believe that you are part of an organization that can help provide the information we seek.

Please take the 20 to 30 minutes needed to respond to the questions on the next five pages. Your responses will contribute to a report to Congress by the Institute of Museum Services on the needs of museums. We have sent only one questionnaire to your organization. Your response is very important. We do hope you will help us by completing it and returning it to us.

Your response will not be made available in any form that would identify your individual organization. All information will be considered confidential and will be used only for statistical purposes.

Mail your response back to us in the enclosed postage paid return envelope. Please send it as soon as possible, but no later than March 17, 1992. Because it is important to us to know your opinions, if we do not hear from you we will contact you again by mail and by telephone.

From the museums that respond, we will invite some museums to serve as subjects of case studies and some individuals who work in museums to participate in discussion groups. More information on these activities is given at the end of the questions. Please check the box to indicate your interest in those two follow-up activities.

The Institute of Museum Services will report to Congress in November of 1992 and will make the results known to those who respond and to the national museum community at the same time. Thank you for your help in this important study.

Sincerely,

Susannah S. Kent  
Director

OMB NO. 3137-0021/Expires 9/30/92

Needs Assessment Form /CFDA No. 45.301

Public reporting burden for this collection of information is estimated to average 30 minutes per response including time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the Institute of Museum Services, 1100 Pennsylvania Avenue, NW, Room 510, Washington, DC 20506; and to the Office of Management and Budget, Paperwork Reduction Project (3137-0021), Washington, DC 20503.

# NATIONAL NEEDS ASSESSMENT INSTITUTE OF MUSEUM SERVICES

1. Please check the term that describes your museum best. Choose only one.

- |                                              |                                                       |                                      |
|----------------------------------------------|-------------------------------------------------------|--------------------------------------|
| <input type="checkbox"/> Aquarium            | <input type="checkbox"/> History                      | <input type="checkbox"/> Specialized |
| <input type="checkbox"/> Arboretum           | <input type="checkbox"/> Natural History/Anthropology | What subject _____                   |
| <input type="checkbox"/> Art                 | <input type="checkbox"/> Nature Center                | (If a specialty is a                 |
| <input type="checkbox"/> Children's/Youth    | <input type="checkbox"/> Planetarium                  | racial or ethnic group,              |
| <input type="checkbox"/> General             | <input type="checkbox"/> Science/Technology           | please select one term               |
| <input type="checkbox"/> Historic House/Site | <input type="checkbox"/> Zoo                          | and see #'s 21-23.)                  |

2. How many people carry out the activities of your museum *full-time*?

☐ 0 ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

More than 10 enter number \_\_\_\_\_ How many are paid? \_\_\_\_\_ (enter number)

3. How many people carry out the activities of your museum *part-time*?

☐ 0 ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

More than 10 enter number \_\_\_\_\_ How many are paid? \_\_\_\_\_ (enter number)

4. Does your museum need more people to accomplish the following activities?

Indicate up to three highest choices with 1 being highest priority, or check here \_\_\_\_\_  
if your museum does not need more people.

- |                                                          |                                                       |
|----------------------------------------------------------|-------------------------------------------------------|
| <input type="checkbox"/> educational programs            | <input type="checkbox"/> research (about collections) |
| <input type="checkbox"/> exhibitions                     | <input type="checkbox"/> general administration       |
| <input type="checkbox"/> collections care and management | <input type="checkbox"/> maintenance                  |
|                                                          | <input type="checkbox"/> other _____                  |

5. Do you and/or those working with you need more training to accomplish the following activities?

Indicate up to three highest choices with 1 being highest priority, or check here \_\_\_\_\_  
if your museum workers do not need more training.

- |                                                          |                                                       |
|----------------------------------------------------------|-------------------------------------------------------|
| <input type="checkbox"/> educational programs            | <input type="checkbox"/> research (about collections) |
| <input type="checkbox"/> exhibitions                     | <input type="checkbox"/> general administration       |
| <input type="checkbox"/> collections care and management | <input type="checkbox"/> maintenance                  |
|                                                          | <input type="checkbox"/> other _____                  |

6. Within the last two years, has your museum done any of the following?

Check all that you have done since January 1990.

- |                                                                                  |                                                                                                          |
|----------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> opened to public for first time                         | <input type="checkbox"/> started to raise operating funds                                                |
| <input type="checkbox"/> formed a Board of Trustees or other governing authority | <input type="checkbox"/> started to raise capital funds                                                  |
| <input type="checkbox"/> developed bylaws, constitution or charter               | <input type="checkbox"/> established an endowment fund                                                   |
| <input type="checkbox"/> developed a statement of purpose                        | <input type="checkbox"/> fundamentally revised its purpose                                               |
| <input type="checkbox"/> received 501(C)(3) status from IRS                      | <input type="checkbox"/> significantly reduced its operations                                            |
| <input type="checkbox"/> developed long-range plan                               | <input type="checkbox"/> appointed first staff member (paid or not)                                      |
|                                                                                  | <input type="checkbox"/> appointed first staff member whose job is curatorial or educational duties only |

7. Within the last two years, if your museum has done any of the following, please enter the estimated numbers for each activity?

Give numbers for all that you have done since January 1990.

|                                                                                       |                                                                   |
|---------------------------------------------------------------------------------------|-------------------------------------------------------------------|
| <input type="checkbox"/> general visits by the public (attendance)                    | <input type="checkbox"/> opened a new permanent exhibition        |
| <input type="checkbox"/> scheduled school visits or programs                          | <input type="checkbox"/> opened a temporary exhibition            |
| <input type="checkbox"/> scheduled adult visits or programs                           | <input type="checkbox"/> answered reference calls from the public |
| <input type="checkbox"/> offered lectures or seminars                                 | <input type="checkbox"/> made resources available for research    |
| <input type="checkbox"/> held a special event for general public                      | <input type="checkbox"/> produced a new publication or catalog    |
| <input type="checkbox"/> held a special event for target audience                     | <input type="checkbox"/> other _____                              |
| <input type="checkbox"/> cooperated on programs or exhibits with another organization | _____                                                             |

8. If you or those working with you used information about how to carry out your museum's activities from any of the following sources within the last two years, indicate the three most useful and check all others that were used.

|                                                                                   |                                                                                              |
|-----------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|
| <input type="checkbox"/> contact with someone in another museum                   | <input type="checkbox"/> other professional associations                                     |
| <input type="checkbox"/> unpaid consultant                                        | <input type="checkbox"/> feedback from funding source                                        |
| <input type="checkbox"/> paid consultant (paid by your museum or by someone else) | <input type="checkbox"/> state, tribal, or national training course (not for college credit) |
| <input type="checkbox"/> museum association publications                          | <input type="checkbox"/> undergraduate college course                                        |
| <input type="checkbox"/> museum association meeting                               | <input type="checkbox"/> graduate college course                                             |
| <input type="checkbox"/> museum association workshop/seminar                      | <input type="checkbox"/> other _____                                                         |

9. Do you need better equipment to perform any of the following activities?

Indicate up to three highest choices with 1 being highest priority, or check here \_\_\_\_\_ if your museum does not need better equipment. (eg. computer, audio/visual, hygrothermographs)

|                                                          |                                                       |
|----------------------------------------------------------|-------------------------------------------------------|
| <input type="checkbox"/> educational programs            | <input type="checkbox"/> research (about collections) |
| <input type="checkbox"/> exhibitions                     | <input type="checkbox"/> general administration       |
| <input type="checkbox"/> collections care and management | <input type="checkbox"/> maintenance                  |
|                                                          | <input type="checkbox"/> other _____                  |

10. Do you need more money to perform any of the following activities?

Indicate up to three highest choices with 1 being highest priority, or check here \_\_\_\_\_ if your museum does not need more money.

|                                                          |                                                       |
|----------------------------------------------------------|-------------------------------------------------------|
| <input type="checkbox"/> educational programs            | <input type="checkbox"/> research (about collections) |
| <input type="checkbox"/> exhibitions                     | <input type="checkbox"/> general administration       |
| <input type="checkbox"/> collections care and management | <input type="checkbox"/> maintenance                  |
|                                                          | <input type="checkbox"/> other _____                  |

11. Do you need more space to perform any of the following activities?

Indicate up to three highest choices with 1 being highest priority, or check here \_\_\_\_\_ if your museum does not need more space.

|                                                          |                                                       |
|----------------------------------------------------------|-------------------------------------------------------|
| <input type="checkbox"/> educational programs            | <input type="checkbox"/> research (about collections) |
| <input type="checkbox"/> exhibitions                     | <input type="checkbox"/> general administration       |
| <input type="checkbox"/> collections care and management | <input type="checkbox"/> maintenance                  |
|                                                          | <input type="checkbox"/> other _____                  |



12. If you need to expand your building or move to a new building to accomplish your museum's activities, then what would be most useful?

Indicate up to three highest choices with 1 being highest priority, or check here \_\_\_\_\_  
if you do not need to expand or move.

- |                                                             |                                                                     |
|-------------------------------------------------------------|---------------------------------------------------------------------|
| <input type="checkbox"/> knowing more about museum design   | <input type="checkbox"/> more support from local businesses         |
| <input type="checkbox"/> people to plan changes             | <input type="checkbox"/> more support from federal government       |
| <input type="checkbox"/> being able to raise funds          | <input type="checkbox"/> more support from tribal government        |
| <input type="checkbox"/> more support from local government | <input type="checkbox"/> land being available for new building      |
| <input type="checkbox"/> more support from local community  | <input type="checkbox"/> space being available in existing building |
|                                                             | other _____                                                         |

- 13 Check all terms that describe your museum's location.

- |                                        |                                 |                                               |
|----------------------------------------|---------------------------------|-----------------------------------------------|
| <input type="checkbox"/> rural area    | More than an hour's drive from: | <input type="checkbox"/> a major urban area   |
| <input type="checkbox"/> suburban area |                                 | <input type="checkbox"/> a college/university |
| <input type="checkbox"/> urban area    |                                 | <input type="checkbox"/> another museum       |
| <input type="checkbox"/> inner city    |                                 | <input type="checkbox"/> a major airport      |

14. How much did your museum spend to operate for the year ending December 1991 (or for your most recent fiscal year)?

- |                                             |                                               |                                               |
|---------------------------------------------|-----------------------------------------------|-----------------------------------------------|
| <input type="checkbox"/> under \$5,000      | <input type="checkbox"/> \$60,000 to 80,000   | <input type="checkbox"/> \$180,000 to 200,000 |
| <input type="checkbox"/> \$5,000 to 15,000  | <input type="checkbox"/> \$80,000 to 100,000  | <input type="checkbox"/> \$225,000 to 250,000 |
| <input type="checkbox"/> \$15,000 to 30,000 | <input type="checkbox"/> \$100,000 to 120,000 | <input type="checkbox"/> \$250,000 to 300,000 |
| <input type="checkbox"/> \$30,000 to 45,000 | <input type="checkbox"/> \$120,000 to 150,000 | <input type="checkbox"/> Over \$300,000.      |
| <input type="checkbox"/> \$45,000 to 60,000 | <input type="checkbox"/> \$150,000 to 180,000 | enter amount \$ _____                         |

15. How many days were your exhibits or programs open to the public in the last twelve months? Enter number \_\_\_\_\_ (estimate if necessary)

16. What were the main sources of your operating income?

Indicate top three sources in order with 1, 2, and 3.

- |                                                               |                                             |
|---------------------------------------------------------------|---------------------------------------------|
| <input type="checkbox"/> earned income (eg. admissions/sales) | <input type="checkbox"/> city government    |
| <input type="checkbox"/> individual donations                 | <input type="checkbox"/> county government  |
| <input type="checkbox"/> foundation or corporate donations    | <input type="checkbox"/> state government   |
| <input type="checkbox"/> membership or friends group          | <input type="checkbox"/> federal government |
| <input type="checkbox"/> interest or investment income        | <input type="checkbox"/> tribal government  |
| other _____                                                   |                                             |

- 17 Which of the following sources do you believe should be the main sources of financial support for your museum's activities?

Indicate up to three choices in order with 1, 2, or 3.

- |                                                               |                                             |
|---------------------------------------------------------------|---------------------------------------------|
| <input type="checkbox"/> earned income (eg. admissions/sales) | <input type="checkbox"/> city government    |
| <input type="checkbox"/> individual donations                 | <input type="checkbox"/> county government  |
| <input type="checkbox"/> foundation or corporate donations    | <input type="checkbox"/> state government   |
| <input type="checkbox"/> membership or friends group          | <input type="checkbox"/> federal government |
| <input type="checkbox"/> interest or investment income        | <input type="checkbox"/> tribal government  |
| other _____                                                   |                                             |

18. Did your museum apply to any of the following sources for financial support since January 1990?

|                        | did not apply | applied and received | applied, did not receive |
|------------------------|---------------|----------------------|--------------------------|
| City government        | _____         | _____                | _____                    |
| County government      | _____         | _____                | _____                    |
| State government       | _____         | _____                | _____                    |
| Federal government     | _____         | _____                | _____                    |
| Tribal government      | _____         | _____                | _____                    |
| Foundation/corporation | _____         | _____                | _____                    |

19. How satisfied are you that federal assistance is available to meet your museum's needs?

\_\_\_\_\_ very satisfied      \_\_\_\_\_ somewhat satisfied      \_\_\_\_\_ somewhat dissatisfied      \_\_\_\_\_ very dissatisfied

20 Which of the following would make federal funds easier for you to get and use?

Indicate up to three choices in order of usefulness with 1, 2, or 3.

|                                               |                                          |
|-----------------------------------------------|------------------------------------------|
| _____ more information about federal programs | _____ fewer restrictions on use of funds |
| _____ easier to apply for federal funds       | _____ less paperwork for use of funds    |
| _____ more assistance in applying             | _____ additional federal programs        |
| _____ being eligible for federal programs     | _____ changing current federal programs  |
| _____ less matching requirement               | _____ more money in federal programs     |
| other _____                                   |                                          |

21. Does the majority of your museum's staff and governing body consist of members of one or more of the population groups listed below?

\_\_\_\_\_ Yes \_\_\_\_\_ No

**American Indian or Alaska Native.** People having origins in any of the original peoples of North America, and who maintain cultural identification through tribal affiliation or community recognition.

Which Tribe(s) \_\_\_\_\_

**Asian or Pacific Islander.** People having origins in any of the original peoples of the Far East, Southeast Asia, the Indian subcontinent, or the Pacific Islands. For example, China, India, Japan, Korea, the Philippine Islands, and Samoa.

**Black.** People having origins in any of the black racial groups of Africa.

**Hispanic.** People of Mexican, Puerto Rican, Cuban, Central or South American or other Spanish culture or origin.

22. Are most of the visitors to your museum or participants in your programs members of one or more of the population groups listed above?

\_\_\_\_\_ Yes \_\_\_\_\_ No

23. Is your main purpose to serve, or interpret the culture of, one or more of the population groups listed above?

\_\_\_\_\_ Yes \_\_\_\_\_ No

24. Please check each of the following as they apply to your museum.

|                                                                 | YES   | NO    |
|-----------------------------------------------------------------|-------|-------|
| Is exhibiting to the public one of its main purposes?           | _____ | _____ |
| Is its purpose essentially educational or artistic?             | _____ | _____ |
| Does it own or operate a facility for exhibiting to the public? | _____ | _____ |
| Does it care for, own or use objects (living or non-living)?    | _____ | _____ |
| Is it part of a government agency or entity?                    | _____ | _____ |
| Is it a private not-for-profit organization?                    | _____ | _____ |
| Is it a private for-profit organization?                        | _____ | _____ |

25. Would you like your museum to be the subject of a case study? \_\_\_\_\_ Yes \_\_\_ No

If your museum is selected to be the subject of a case study, a representative from the Institute of Museum Services will visit your museum and discuss the questions in this survey. You would spend one day for the visit and one half day before and one half day after the visit in preparation and follow-up. IMS will pay all travel expenses for the visit and long distance telephone charges.

If yes, please provide your name and telephone number.

Name \_\_\_\_\_ Telephone \_\_\_\_\_

26. Would you like to participate in a group discussion about your museum's needs? \_\_\_\_\_ Yes \_\_\_ No

If you are selected to participate in a group discussion about your museum's needs you would attend a one-day meeting with three people from other museums and a member of the IMS staff to talk about the questions in this survey. IMS will pay for travel, hotel, meals, and a small honorarium.

If yes, please provide your name and telephone number.

Name \_\_\_\_\_ Telephone \_\_\_\_\_

Thank you for completing this questionnaire  
Please mail it to:

Institute of Museum Services, Room 609  
1100 Pennsylvania Ave, NW  
Washington, DC 20506

Please make any corrections  
to your label.

## APPENDIX 2. RESPONSES TO QUESTIONS

The following tables show the responses of eligible respondents to each question. The response rate shown for each question is the ratio of eligible respondents who provided a usable answer to the question to the number of institutions in the sample who were not determined to be ineligible.



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REGION FROM STATE IN RESPONDENT'S ADDRESS      RESPONSE RATE      79%

|                 | New<br>England | Mid-<br>Atlantic | South-<br>eastern | Midwest | Mountain<br>/Plains | Western | Total |
|-----------------|----------------|------------------|-------------------|---------|---------------------|---------|-------|
| Responses       |                |                  |                   |         |                     |         |       |
| All Respondents | 30             | 59               | 65                | 63      | 67                  | 49      | 333   |
| All Museums     | 30             | 56               | 63                | 62      | 63                  | 48      | 322   |
| Small           | 22             | 40               | 42                | 45      | 49                  | 31      | 229   |
| Emerging        | 15             | 32               | 40                | 26      | 32                  | 21      | 166   |
| Minority        | 0              | 4                | 5                 | 3       | 5                   | 6       | 23    |
| Rural           | 14             | 21               | 23                | 25      | 35                  | 17      | 135   |

QUESTION      1      RESPONSE RATE      66%

|                 | aquarium | arbor-<br>etum | art children's | general | historic<br>house | history | natural<br>history | nature<br>center | plane-<br>tarium | science/<br>technology | zoo specia-<br>lized |   |    |
|-----------------|----------|----------------|----------------|---------|-------------------|---------|--------------------|------------------|------------------|------------------------|----------------------|---|----|
| All Respondents | 2        | 9              | 34             | 3       | 14                | 72      | 64                 | 15               | 15               | 0                      | 6                    | 6 | 43 |
| All Museums     | 2        | 9              | 34             | 3       | 14                | 70      | 62                 | 15               | 15               | 0                      | 6                    | 6 | 37 |
| Small           | 0        | 5              | 21             | 1       | 11                | 56      | 47                 | 9                | 11               | 0                      | 2                    | 0 | 27 |
| Emerging        | 2        | 5              | 19             | 1       | 5                 | 35      | 31                 | 6                | 8                | 0                      | 2                    | 5 | 20 |
| Minority        | 0        | 0              | 2              | 1       | 1                 | 5       | 3                  | 0                | 1                | 0                      | 0                    | 0 | 6  |
| Rural           | 1        | 2              | 11             | 1       | 8                 | 33      | 26                 | 5                | 9                | 0                      | 0                    | 0 | 17 |

| QUESTION      |       | 2             |                     |            |                     |       |
|---------------|-------|---------------|---------------------|------------|---------------------|-------|
| part          | 1     | response rate | 75%                 | mean of    | variance of         | z     |
| group         | mean  | observations  | population variance | complement | difference in means |       |
| all responses | 6.90  | 318           | 308.13              |            |                     |       |
| all museums   | 6.97  | 307           | 316.94              |            |                     |       |
| small         | 1.55  | 229           |                     | 22.91      | 5.47                | -3.91 |
| emerging      | 8.90  | 157           |                     | 4.96       | 4.15                | 0.95  |
| minority      | 7.86  | 21            |                     | 6.83       | 15.76               | 0.07  |
| rural         | 3.75  | 128           |                     | 9.28       | 4.26                | -1.30 |
| part          | 2     | response rate | 46%                 |            |                     |       |
| group         | mean  | observations  | population variance |            |                     |       |
| all responses | 9.11  | 193           | 447.53              |            |                     |       |
| all museums   | 9.22  | 187           | 458.26              |            |                     |       |
| small         | 1.69  | 122           |                     |            |                     |       |
| emerging      | 11.06 | 106           |                     |            |                     |       |
| minority      | 9.60  | 15            |                     |            |                     |       |
| rural         | 4.42  | 72            |                     |            |                     |       |
|               |       |               |                     |            |                     |       |
| Question      |       | 3             |                     |            |                     |       |
| part          | 1     | response rate | 75%                 | mean of    | variance of         | z     |
| group         | mean  | observations  | population variance | complement | difference in means |       |
| all responses | 27.37 | 317           | 5679.63             |            |                     |       |
| all museums   | 27.92 | 307           | 5847.72             |            |                     |       |
| small         | 15.52 | 217           |                     | 57.82      | 92.22               | -0.46 |
| emerging      | 34.06 | 158           |                     | 21.41      | 76.51               | 0.17  |
| minority      | 11.05 | 21            |                     | 28.53      | 299.89              | -0.06 |
| rural         | 15.91 | 128           |                     | 36.50      | 78.61               | -0.26 |
| part          | 2     | response rate | 58%                 |            |                     |       |
| group         | mean  | observations  | population variance |            |                     |       |
| all responses | 6.84  | 246           | 133.83              |            |                     |       |
| all museums   | 7.00  | 239           | 136.83              |            |                     |       |
| small         | 3.63  | 160           |                     |            |                     |       |
| emerging      | 8.47  | 126           |                     |            |                     |       |
| minority      | 3.18  | 17            |                     |            |                     |       |
| rural         | 4.77  | 92            |                     |            |                     |       |

QUESTION  
RESPONSE RATE

4  
68%

NUMBER OF RESPONSES

| NUMBER OF RESPONSES | NO NEED EDUCATION | EXHIBITION | COLLECTION | RESEARCH | ADMIN. | MAINTENANCE | OTHER |    |
|---------------------|-------------------|------------|------------|----------|--------|-------------|-------|----|
| ALL RESPONSES       |                   |            |            |          |        |             |       |    |
| FIRST PRIORITY      | 17                | 93         | 29         | 75       | 12     | 26          | 19    | 16 |
| SECOND PRIORITY     | N/A               | 61         | 57         | 63       | 24     | 21          | 24    | 6  |
| THIRD PRIORITY      | N/A               | 42         | 44         | 40       | 31     | 36          | 42    | 7  |
| ALL MUSEUMS         |                   |            |            |          |        |             |       |    |
| FIRST PRIORITY      | 17                | 91         | 28         | 72       | 11     | 24          | 19    | 15 |
| SECOND PRIORITY     | N/A               | 57         | 57         | 59       | 23     | 20          | 24    | 6  |
| THIRD PRIORITY      | N/A               | 41         | 41         | 38       | 31     | 35          | 39    | 7  |
| SMALL MUSEUMS       |                   |            |            |          |        |             |       |    |
| FIRST PRIORITY      | 13                | 60         | 20         | 54       | 4      | 20          | 10    | 12 |
| SECOND PRIORITY     | N/A               | 34         | 39         | 44       | 16     | 12          | 18    | 5  |
| THIRD PRIORITY      | N/A               | 31         | 28         | 21       | 21     | 23          | 28    | 4  |
| EMERGING MUSEUMS    |                   |            |            |          |        |             |       |    |
| FIRST PRIORITY      | 4                 | 52         | 13         | 35       | 7      | 12          | 6     | 11 |
| SECOND PRIORITY     | N/A               | 34         | 27         | 25       | 10     | 14          | 14    | 4  |
| THIRD PRIORITY      | N/A               | 20         | 19         | 23       | 12     | 20          | 22    | 5  |
| MINORITY MUSEUMS    |                   |            |            |          |        |             |       |    |
| FIRST PRIORITY      | 1                 | 9          | 2          | 4        | 1      | 2           | 0     | 2  |
| SECOND PRIORITY     | N/A               | 5          | 4          | 8        | 2      | 1           | 0     | 0  |
| THIRD PRIORITY      | N/A               | 0          | 7          | 4        | 1      | 4           | 4     | 0  |
| RURAL MUSEUMS       |                   |            |            |          |        |             |       |    |
| FIRST PRIORITY      | 12                | 35         | 10         | 27       | 5      | 9           | 6     | 7  |
| SECOND PRIORITY     | N/A               | 16         | 21         | 23       | 13     | 6           | 12    | 2  |
| THIRD PRIORITY      | N/A               | 17         | 12         | 15       | 10     | 14          | 14    | 6  |



|                     |     |                   |            |            |          |        |             |       |
|---------------------|-----|-------------------|------------|------------|----------|--------|-------------|-------|
| QUESTION            |     | 5                 |            |            |          |        |             |       |
| RESPONSE RATE       |     | 68%               |            |            |          |        |             |       |
| NUMBER OF RESPONSES |     |                   |            |            |          |        |             |       |
|                     |     | NO NEED EDUCATION | EXHIBITION | COLLECTION | RESEARCH | ADMIN. | MAINTENANCE | OTHER |
| ALL RESPONSES       |     |                   |            |            |          |        |             |       |
| FIRST PRIORITY      | 36  | 63                | 36         | 93         | 22       | 17     | 10          | 11    |
| SECOND PRIORITY     | N/A | 61                | 65         | 50         | 33       | 22     | 3           | 1     |
| THIRD PRIORITY      | N/A | 46                | 42         | 29         | 33       | 25     | 19          | 6     |
| ALL MUSEUMS         |     |                   |            |            |          |        |             |       |
| FIRST PRIORITY      | 35  | 61                | 35         | 90         | 22       | 16     | 10          | 9     |
| SECOND PRIORITY     | N/A | 59                | 63         | 48         | 31       | 22     | 3           | 1     |
| THIRD PRIORITY      | N/A | 45                | 40         | 27         | 33       | 23     | 18          | 6     |
| SMALL MUSEUMS       |     |                   |            |            |          |        |             |       |
| FIRST PRIORITY      | 24  | 36                | 29         | 72         | 14       | 9      | 4           | 7     |
| SECOND PRIORITY     | N/A | 39                | 40         | 33         | 26       | 18     | 3           | 1     |
| THIRD PRIORITY      | N/A | 35                | 29         | 17         | 23       | 15     | 16          | 3     |
| EMERGING MUSEUMS    |     |                   |            |            |          |        |             |       |
| FIRST PRIORITY      | 14  | 37                | 15         | 44         | 9        | 10     | 8           | 6     |
| SECOND PRIORITY     | N/A | 30                | 35         | 25         | 15       | 15     | 2           | 1     |
| THIRD PRIORITY      | N/A | 24                | 20         | 16         | 20       | 12     | 6           | 5     |
| MINORITY MUSEUMS    |     |                   |            |            |          |        |             |       |
| FIRST PRIORITY      | 3   | 5                 | 3          | 6          | 1        | 1      | 0           | 2     |
| SECOND PRIORITY     | N/A | 4                 | 5          | 5          | 3        | 0      | 0           | 0     |
| THIRD PRIORITY      | N/A | 2                 | 4          | 2          | 4        | 2      | 3           | 0     |
| RURAL MUSEUMS       |     |                   |            |            |          |        |             |       |
| FIRST PRIORITY      | 13  | 22                | 12         | 41         | 13       | 6      | 2           | 2     |
| SECOND PRIORITY     | N/A | 22                | 31         | 18         | 16       | 4      | 1           | 0     |
| THIRD PRIORITY      | N/A | 23                | 13         | 11         | 12       | 10     | 9           | 2     |

| QUESTION 6                                                                      | RESPONSE RATE   |             | 50%   |          |          |       |
|---------------------------------------------------------------------------------|-----------------|-------------|-------|----------|----------|-------|
| NUMBER OF RESPONSES                                                             | All respondents | All museums | Small | Emerging | Minority | Rural |
| Opened to public for first time                                                 | 11              | 11          | 8     | 11       | 0        | 3     |
| Formed a Board of Trustees or other governing authority                         | 10              | 10          | 7     | 10       | 0        | 3     |
| Developed bylaws, constitution or charter                                       | 14              | 14          | 8     | 14       | 0        | 4     |
| Developed a statement of purpose                                                | 52              | 49          | 32    | 49       | 2        | 17    |
| Received 501(C)(3) status from IRS                                              | 13              | 13          | 8     | 13       | 0        | 5     |
| Developed a long-range plan                                                     | 96              | 93          | 56    | 67       | 6        | 39    |
| Started to raise operating funds                                                | 55              | 52          | 33    | 52       | 7        | 19    |
| Started to raise capital funds                                                  | 65              | 62          | 38    | 62       | 6        | 26    |
| Established an endowment fund                                                   | 45              | 44          | 29    | 44       | 2        | 16    |
| Fundamentally revised its purpose                                               | 18              | 17          | 12    | 17       | 4        | 7     |
| Significantly reduced its operations                                            | 28              | 26          | 15    | 15       | 6        | 11    |
| Appointed first staff member (paid or not)                                      | 15              | 14          | 12    | 14       | 1        | 5     |
| Appointed first staff member whose job is curatorial or educational duties only | 33              | 30          | 19    | 30       | 4        | 11    |

| QUESTION<br>group | 7<br>mean | responses<br>>0 | variance of<br>responses<br>>0 | total<br>responses |
|-------------------|-----------|-----------------|--------------------------------|--------------------|
| part              | 1         |                 |                                |                    |
| response rate     | 63%       |                 |                                |                    |
| ALL RESPONDENTS   | 79,203    | 269             | 37586320000                    | 333                |
| ALL MUSEUMS       | 77,085    | 258             | 34471240000                    | 322                |
| SMALL             | 32,146    | 175             | 13945840000                    | 229                |
| EMERGING          | 93,272    | 137             | 49407210000                    | 166                |
| MINORITY          | 99,239    | 22              | 58581610000                    | 23                 |
| RURAL             | 61,401    | 102             | 22133120000                    | 135                |
| part              | 2         |                 | response rate                  | 58%                |
| ALL RESPONDENTS   | 6,763     | 246             | 734733500                      | 333                |
| ALL MUSEUMS       | 6,854     | 236             | 764019800                      | 322                |
| SMALL             | 1,380     | 160             | 17707590                       | 229                |
| EMERGING          | 6,516     | 127             | 647672400                      | 166                |
| MINORITY          | 6,725     | 18              | 133469800                      | 23                 |
| RURAL             | 1,460     | 93              | 27268460                       | 135                |
| part              | 3         |                 | response rate                  | 52%                |
| ALL RESPONDENTS   | 1,009     | 220             | 12977420                       | 333                |
| ALL MUSEUMS       | 905       | 211             | 10753930                       | 322                |
| SMALL             | 595       | 143             | 7690518                        | 229                |
| EMERGING          | 677       | 114             | 5023884                        | 166                |
| MINORITY          | 2,084     | 15              | 38126440                       | 23                 |
| RURAL             | 986       | 84              | 18083970                       | 135                |
| part              | 4         |                 | response rate                  | 42%                |
| ALL RESPONDENTS   | 158       | 177             | 359889.7                       |                    |
| ALL MUSEUMS       | 160       | 170             | 373949.2                       |                    |
| SMALL             | 118       | 113             | 318413.5                       |                    |
| EMERGING          | 151       | 97              | 307819.1                       |                    |
| MINORITY          | 45        | 13              | 6710.379                       |                    |
| RURAL             | 163       | 60              | 300176.8                       |                    |
| part              | 5         |                 | response rate                  | 56%                |
| ALL RESPONDENTS   | 1,405     | 237             | 34320530                       | 333                |
| ALL MUSEUMS       | 1,369     | 227             | 35198970                       | 322                |
| SMALL             | 1,430     | 150             | 42577880                       | 229                |
| EMERGING          | 1,242     | 121             | 23279010                       | 166                |
| MINORITY          | 1,329     | 17              | 9462961                        | 23                 |
| RURAL             | 1,490     | 89              | 40131760                       | 135                |
| part              | 6         |                 | response rate                  | 37%                |
| ALL RESPONDENTS   | 403       | 158             | 10442200                       |                    |
| ALL MUSEUMS       | 421       | 150             | 10991810                       |                    |
| SMALL             | 167       | 95              | 524925.4                       |                    |
| EMERGING          | 619       | 88              | 18201740                       |                    |
| MINORITY          | 38        | 14              | 6105.168                       |                    |
| RURAL             | 300       | 55              | 1102212                        |                    |

|                 |        |     |               |     |
|-----------------|--------|-----|---------------|-----|
| part            | 7      |     | response rate | 46% |
| ALL RESPONDENTS | 3,958  | 196 | 2855741000    |     |
| ALL MUSEUMS     | 4,082  | 190 | 2945418000    |     |
| SMALL           | 5,985  | 126 | 4428474000    |     |
| EMERGING        | 7,164  | 108 | 5159742000    |     |
| MINORITY        | 11     | 14  | 292.8827      |     |
| RURAL           | 11,521 | 67  | 8267174000    |     |
| part            | 8      |     | response rate | 20% |
| ALL RESPONDENTS | 21     | 85  | 7867.148      |     |
| ALL MUSEUMS     | 17     | 81  | 6452.941      |     |
| SMALL           | 25     | 52  | 9865.494      |     |
| EMERGING        | 20     | 47  | 8600.563      |     |
| MINORITY        | 59     | 7   | 19399.27      |     |
| RURAL           | 33     | 31  | 14486.9       |     |
| part            | 9      |     | response rate | 39% |
| ALL RESPONDENTS | 1,404  | 164 | 81959090      |     |
| ALL MUSEUMS     | 1,354  | 159 | 83322380      |     |
| SMALL           | 1,320  | 101 | 101526100     |     |
| EMERGING        | 1,988  | 89  | 142812800     |     |
| MINORITY        | 1,512  | 10  | 20215300      |     |
| RURAL           | 3,448  | 60  | 212951900     |     |
| part            | 10     |     | response rate | 42% |
| ALL RESPONDENTS | 5,024  | 177 | 2004724000    |     |
| ALL MUSEUMS     | 5,177  | 171 | 2074370000    |     |
| SMALL           | 1,439  | 120 | 85335340      |     |
| EMERGING        | 8,391  | 97  | 3626023000    |     |
| MINORITY        | 1,779  | 12  | 16104880      |     |
| RURAL           | 1,964  | 71  | 139497700     |     |
| part            | 11     |     | response rate | 32% |
| ALL RESPONDENTS | 241    | 136 | 675284.5      |     |
| ALL MUSEUMS     | 244    | 129 | 705536.8      |     |
| SMALL           | 126    | 91  | 45691.8       |     |
| EMERGING        | 216    | 76  | 361599.5      |     |
| MINORITY        | 345    | 13  | 146193.5      |     |
| RURAL           | 124    | 55  | 53638.14      |     |
| part            | 12     |     | response rate | 29% |
| ALL RESPONDENTS | 160    | 124 | 2082915       |     |
| ALL MUSEUMS     | 32     | 119 | 44783.22      |     |
| SMALL           | 19     | 76  | 18612.06      |     |
| EMERGING        | 5      | 71  | 33.9151       |     |
| MINORITY        | 2,004  | 8   | 27984500      |     |
| RURAL           | 34     | 42  | 33207.09      |     |
| part            | 13     |     | response rate | 8%  |
| ALL RESPONDENTS | 2,191  | 36  | 76771950      |     |
| ALL MUSEUMS     | 2,253  | 35  | 78824650      |     |
| SMALL           | 1,110  | 21  | 18221730      |     |
| EMERGING        | 1,113  | 21  | 18214050      |     |
| MINORITY        | 3      | 5   | 3.44          |     |
| RURAL           | 1,577  | 13  | 28287580      |     |

| QUESTION 8    |       | RESPONSE RATE        |       |       | 47% |
|---------------|-------|----------------------|-------|-------|-----|
| ALL RESPONSES |       | usable responses 200 |       |       |     |
| source        | first | second               | third | other |     |
| 1             | 65    | 55                   | 33    | 26    |     |
| 2             | 19    | 27                   | 18    | 44    |     |
| 3             | 48    | 21                   | 14    | 19    |     |
| 4             | 8     | 21                   | 30    | 81    |     |
| 5             | 16    | 17                   | 13    | 58    |     |
| 6             | 16    | 22                   | 29    | 52    |     |
| 7             | 12    | 22                   | 18    | 72    |     |
| 8             | 4     | 4                    | 15    | 49    |     |
| 9             | 4     | 4                    | 2     | 17    |     |
| 10            | 1     | 1                    | 0     | 16    |     |
| 11            | 3     | 1                    | 0     | 17    |     |
| 12            | 4     | 1                    | 4     | 16    |     |
| ALL MUSEUMS   |       | usable responses 192 |       |       |     |
| source        | first | second               | third | other |     |
| 1             | 64    | 51                   | 31    | 25    |     |
| 2             | 19    | 27                   | 16    | 42    |     |
| 3             | 45    | 20                   | 13    | 16    |     |
| 4             | 8     | 20                   | 30    | 77    |     |
| 5             | 16    | 16                   | 13    | 56    |     |
| 6             | 15    | 22                   | 28    | 50    |     |
| 7             | 10    | 22                   | 18    | 70    |     |
| 8             | 4     | 4                    | 14    | 45    |     |
| 9             | 3     | 3                    | 2     | 16    |     |
| 10            | 1     | 1                    | 0     | 15    |     |
| 11            | 3     | 1                    | 0     | 16    |     |
| 12            | 4     | 1                    | 3     | 15    |     |
| SMALL         |       | usable responses 122 |       |       |     |
| source        | first | second               | third | other |     |
| 1             | 43    | 30                   | 19    | 12    |     |
| 2             | 10    | 20                   | 13    | 18    |     |
| 3             | 26    | 10                   | 7     | 10    |     |
| 4             | 5     | 14                   | 19    | 41    |     |
| 5             | 9     | 8                    | 7     | 28    |     |
| 6             | 14    | 14                   | 20    | 16    |     |
| 7             | 7     | 17                   | 11    | 34    |     |
| 8             | 1     | 2                    | 5     | 27    |     |
| 9             | 1     | 1                    | 1     | 7     |     |
| 10            | 1     | 1                    | 0     | 8     |     |
| 11            | 3     | 1                    | 0     | 7     |     |
| 12            | 2     | 0                    | 2     | 7     |     |

| EMERGING |       | usable responses 101 |       |       |  |
|----------|-------|----------------------|-------|-------|--|
| source   | first | second               | third | other |  |
| 1        | 36    | 24                   | 16    | 15    |  |
| 2        | 10    | 15                   | 8     | 27    |  |
| 3        | 21    | 12                   | 8     | 11    |  |
| 4        | 3     | 10                   | 17    | 44    |  |
| 5        | 7     | 7                    | 6     | 27    |  |
| 6        | 10    | 13                   | 18    | 24    |  |
| 7        | 8     | 10                   | 7     | 43    |  |
| 8        | 0     | 3                    | 9     | 25    |  |
| 9        | 2     | 3                    | 1     | 9     |  |
| 10       | 0     | 0                    | 0     | 9     |  |
| 11       | 1     | 1                    | 0     | 9     |  |
| 12       | 3     | 1                    | 1     | 12    |  |
| MINORITY |       | usable responses 14  |       |       |  |
| source   | first | second               | third | other |  |
| 1        | 2     | 8                    | 2     | 1     |  |
| 2        | 0     | 0                    | 2     | 4     |  |
| 3        | 8     | 2                    | 1     | 2     |  |
| 4        | 0     | 1                    | 1     | 7     |  |
| 5        | 0     | 0                    | 1     | 5     |  |
| 6        | 1     | 1                    | 1     | 5     |  |
| 7        | 1     | 1                    | 1     | 5     |  |
| 8        | 0     | 0                    | 1     | 6     |  |
| 9        | 2     | 1                    | 1     | 2     |  |
| 10       | 0     | 0                    | 0     | 1     |  |
| 11       | 0     | 0                    | 0     | 1     |  |
| 12       | 0     | 0                    | 1     | 0     |  |
| RURAL    |       | usable responses 70  |       |       |  |
| source   | first | second               | third | other |  |
| 1        | 23    | 19                   | 11    | 9     |  |
| 2        | 7     | 11                   | 9     | 10    |  |
| 3        | 16    | 6                    | 4     | 5     |  |
| 4        | 3     | 6                    | 11    | 24    |  |
| 5        | 4     | 3                    | 3     | 18    |  |
| 6        | 7     | 8                    | 8     | 13    |  |
| 7        | 5     | 8                    | 5     | 22    |  |
| 8        | 1     | 3                    | 2     | 16    |  |
| 9        | 1     | 3                    | 2     | 2     |  |
| 10       | 0     | 0                    | 0     | 3     |  |
| 11       | 0     | 0                    | 0     | 4     |  |
| 12       | 3     | 0                    | 3     | 7     |  |



QUESTION  
RESPONSE RATE

9  
69%

NUMBER OF RESPONSES

|                  | NO NEED | EDUCATION | EXHIBITION | COLLECTION | RESEARCH | ADMIN. | MAINTENANCE | OTHER |
|------------------|---------|-----------|------------|------------|----------|--------|-------------|-------|
| ALL RESPONSES    |         |           |            |            |          |        |             |       |
| FIRST PRIORITY   | 18      | 53        | 53         | 115        | 14       | 15     | 22          | 3     |
| SECOND PRIORITY  | N/A     | 65        | 78         | 49         | 21       | 31     | 16          | 2     |
| THIRD PRIORITY   | N/A     | 61        | 48         | 42         | 26       | 36     | 27          | 3     |
| ALL MUSEUMS      |         |           |            |            |          |        |             |       |
| FIRST PRIORITY   | 16      | 53        | 50         | 109        | 14       | 15     | 22          | 3     |
| SECOND PRIORITY  | N/A     | 61        | 78         | 48         | 20       | 29     | 15          | 2     |
| THIRD PRIORITY   | N/A     | 58        | 46         | 40         | 26       | 35     | 26          | 3     |
| SMALL MUSEUMS    |         |           |            |            |          |        |             |       |
| FIRST PRIORITY   | 12      | 40        | 36         | 71         | 8        | 11     | 15          | 3     |
| SECOND PRIORITY  | N/A     | 35        | 53         | 39         | 13       | 19     | 13          | 1     |
| THIRD PRIORITY   | N/A     | 42        | 28         | 27         | 17       | 25     | 19          | 3     |
| EMERGING MUSEUMS |         |           |            |            |          |        |             |       |
| FIRST PRIORITY   | 4       | 32        | 25         | 54         | 7        | 11     | 9           | 2     |
| SECOND PRIORITY  | N/A     | 37        | 38         | 27         | 7        | 15     | 9           | 1     |
| THIRD PRIORITY   | N/A     | 27        | 26         | 20         | 15       | 18     | 16          | 2     |
| MINORITY MUSEUMS |         |           |            |            |          |        |             |       |
| FIRST PRIORITY   | 3       | 1         | 3          | 10         | 3        | 2      | 1           | 0     |
| SECOND PRIORITY  | N/A     | 6         | 3          | 5          | 1        | 4      | 1           | 0     |
| THIRD PRIORITY   | N/A     | 7         | 6          | 2          | 2        | 0      | 3           | 0     |
| RURAL MUSEUMS    |         |           |            |            |          |        |             |       |
| FIRST PRIORITY   | 9       | 24        | 19         | 40         | 6        | 4      | 9           | 3     |
| SECOND PRIORITY  | N/A     | 24        | 33         | 16         | 8        | 12     | 3           | 1     |
| THIRD PRIORITY   | N/A     | 23        | 17         | 18         | 10       | 15     | 11          | 0     |

QUESTION 10  
 RESPONSE RATE 69%

NUMBER OF RESPONSES

|                  |     | NO NEED EDUCATION | EXHIBITION | COLLECTION | RESEARCH | ADMIN. | MAINTENANCE | OTHER |
|------------------|-----|-------------------|------------|------------|----------|--------|-------------|-------|
| ALL RESPONSES    |     |                   |            |            |          |        |             |       |
| FIRST PRIORITY   | 10  | 56                | 67         | 74         | 8        | 29     | 33          | 14    |
| SECOND PRIORITY  | N/A | 82                | 68         | 59         | 16       | 19     | 29          | 0     |
| THIRD PRIORITY   | N/A | 56                | 51         | 61         | 21       | 33     | 33          | 4     |
| ALL MUSEUMS      |     |                   |            |            |          |        |             |       |
| FIRST PRIORITY   | 9   | 55                | 65         | 71         | 8        | 25     | 33          | 14    |
| SECOND PRIORITY  | N/A | 79                | 68         | 54         | 15       | 19     | 28          | 0     |
| THIRD PRIORITY   | N/A | 53                | 47         | 59         | 21       | 33     | 32          | 4     |
| SMALL MUSEUMS    |     |                   |            |            |          |        |             |       |
| FIRST PRIORITY   | 8   | 38                | 42         | 49         | 4        | 20     | 23          | 13    |
| SECOND PRIORITY  | N/A | 50                | 47         | 39         | 9        | 13     | 24          | 0     |
| THIRD PRIORITY   | N/A | 37                | 30         | 41         | 12       | 25     | 22          | 2     |
| EMERGING MUSEUMS |     |                   |            |            |          |        |             |       |
| FIRST PRIORITY   | 3   | 32                | 31         | 35         | 4        | 16     | 14          | 9     |
| SECOND PRIORITY  | N/A | 43                | 37         | 23         | 8        | 12     | 14          | 0     |
| THIRD PRIORITY   | N/A | 30                | 21         | 34         | 8        | 20     | 16          | 1     |
| MINORITY MUSEUMS |     |                   |            |            |          |        |             |       |
| FIRST PRIORITY   | 2   | 3                 | 6          | 4          | 1        | 6      | 0           | 0     |
| SECOND PRIORITY  | N/A | 5                 | 0          | 10         | 2        | 2      | 1           | 0     |
| THIRD PRIORITY   | N/A | 4                 | 7          | 4          | 3        | 1      | 1           | 0     |
| RURAL MUSEUMS    |     |                   |            |            |          |        |             |       |
| FIRST PRIORITY   | 5   | 22                | 23         | 29         | 3        | 9      | 18          | 7     |
| SECOND PRIORITY  | N/A | 25                | 29         | 25         | 7        | 7      | 13          | 0     |
| THIRD PRIORITY   | N/A | 26                | 20         | 18         | 8        | 15     | 14          | 2     |

QUESTION  
RESPONSE RATE

11  
70%

NUMBER OF RESPONSES

|                  | NO NEED | EDUCATION | EXHIBITION | COLLECTION | RESEARCH | ADMIN. | MAINTENANCE | OTHER |
|------------------|---------|-----------|------------|------------|----------|--------|-------------|-------|
| ALL RESPONSES    |         |           |            |            |          |        |             |       |
| FIRST PRIORITY   | 50      | 49        | 71         | 95         | 5        | 21     | 1           | 5     |
| SECOND PRIORITY  | N/A     | 64        | 66         | 50         | 14       | 22     | 9           | 2     |
| THIRD PRIORITY   | N/A     | 51        | 40         | 38         | 21       | 31     | 15          | 5     |
| ALL MUSEUMS      |         |           |            |            |          |        |             |       |
| FIRST PRIORITY   | 48      | 48        | 67         | 92         | 5        | 20     | 1           | 5     |
| SECOND PRIORITY  | N/A     | 62        | 64         | 47         | 12       | 22     | 9           | 2     |
| THIRD PRIORITY   | N/A     | 48        | 38         | 38         | 21       | 28     | 15          | 4     |
| SMALL MUSEUMS    |         |           |            |            |          |        |             |       |
| FIRST PRIORITY   | 35      | 31        | 52         | 66         | 2        | 11     | 0           | 5     |
| SECOND PRIORITY  | N/A     | 38        | 44         | 36         | 9        | 15     | 5           | 1     |
| THIRD PRIORITY   | N/A     | 32        | 26         | 25         | 14       | 21     | 10          | 3     |
| EMERGING MUSEUMS |         |           |            |            |          |        |             |       |
| FIRST PRIORITY   | 20      | 26        | 32         | 48         | 3        | 14     | 0           | 3     |
| SECOND PRIORITY  | N/A     | 35        | 32         | 23         | 4        | 15     | 4           | 1     |
| THIRD PRIORITY   | N/A     | 27        | 19         | 26         | 11       | 14     | 8           | 1     |
| MINORITY MUSEUMS |         |           |            |            |          |        |             |       |
| FIRST PRIORITY   | 3       | 3         | 6          | 6          | 0        | 3      | 0           | 1     |
| SECOND PRIORITY  | N/A     | 4         | 3          | 8          | 2        | 0      | 1           | 0     |
| THIRD PRIORITY   | N/A     | 6         | 3          | 1          | 3        | 4      | 0           | 1     |
| RURAL MUSEUMS    |         |           |            |            |          |        |             |       |
| FIRST PRIORITY   | 23      | 17        | 33         | 34         | 3        | 8      | 0           | 1     |
| SECOND PRIORITY  | N/A     | 26        | 27         | 19         | 5        | 9      | 3           | 0     |
| THIRD PRIORITY   | N/A     | 19        | 14         | 15         | 11       | 12     | 4           | 2     |

| QUESTION         | 12              | RESPONSE RATE 69% |                |               |                |               |             |                |               |                |       |
|------------------|-----------------|-------------------|----------------|---------------|----------------|---------------|-------------|----------------|---------------|----------------|-------|
|                  | KNOWING<br>MORE | PEOPLE<br>TO PLAN | RAISE<br>FUNDS | LOCAL<br>GOVT | COM-<br>MUNITY | LOCAL<br>BUS. | FED<br>GOVT | TRIBAL<br>GOVT | LAND<br>AVAIL | EXIST<br>BLDG. | OTHER |
| ALL RESPONDENTS  |                 |                   | No Need        | 79            |                |               |             |                |               |                |       |
| HIGHEST PRIORITY | 11              | 10                | 131            | 10            | 14             | 0             | 10          | 0              | 15            | 12             | 2     |
| SECOND PRIORITY  | 18              | 26                | 30             | 31            | 30             | 25            | 21          | 2              | 6             | 12             | 1     |
| THIRD PRIORITY   | 11              | 16                | 14             | 21            | 29             | 32            | 32          | 0              | 4             | 10             | 1     |
| ALL MUSEUMS      |                 |                   | No Need        | 76            |                |               |             |                |               |                |       |
| HIGHEST PRIORITY | 10              | 9                 | 127            | 10            | 14             | 0             | 8           | 0              | 15            | 12             | 2     |
| SECOND PRIORITY  | 17              | 25                | 29             | 30            | 28             | 25            | 20          | 1              | 6             | 12             | 1     |
| THIRD PRIORITY   | 11              | 14                | 14             | 20            | 29             | 30            | 30          | 0              | 4             | 10             | 1     |
| SMALL            |                 |                   | No Need        | 53            |                |               |             |                |               |                |       |
| HIGHEST PRIORITY | 7               | 6                 | 88             | 7             | 13             | 0             | 6           | 0              | 10            | 8              | 2     |
| SECOND PRIORITY  | 14              | 17                | 20             | 22            | 18             | 17            | 11          | 1              | 4             | 12             | 1     |
| THIRD PRIORITY   | 8               | 9                 | 12             | 18            | 22             | 13            | 23          | 0              | 3             | 7              | 1     |
| EMERGING         |                 |                   | No Need        | 34            |                |               |             |                |               |                |       |
| HIGHEST PRIORITY | 5               | 4                 | 74             | 5             | 6              | 0             | 3           | 0              | 5             | 6              | 1     |
| SECOND PRIORITY  | 10              | 12                | 14             | 18            | 17             | 14            | 9           | 0              | 3             | 4              | 0     |
| THIRD PRIORITY   | 8               | 11                | 4              | 10            | 14             | 16            | 15          | 0              | 1             | 8              | 1     |
| MINORITY         |                 |                   | No Need        | 6             |                |               |             |                |               |                |       |
| HIGHEST PRIORITY | 0               | 1                 | 9              | 0             | 0              | 0             | 2           | 0              | 4             | 1              | 0     |
| SECOND PRIORITY  | 3               | 2                 | 1              | 3             | 3              | 0             | 3           | 1              | 0             | 0              | 0     |
| THIRD PRIORITY   | 1               | 2                 | 1              | 1             | 0              | 3             | 5           | 0              | 0             | 0              | 0     |
| RURAL            |                 |                   | No Need        | 32            |                |               |             |                |               |                |       |
| HIGHEST PRIORITY | 5               | 4                 | 51             | 4             | 9              | 0             | 4           | 0              | 6             | 7              | 0     |
| SECOND PRIORITY  | 10              | 11                | 15             | 14            | 8              | 9             | 9           | 1              | 3             | 4              | 0     |
| THIRD PRIORITY   | 4               | 5                 | 8              | 10            | 13             | 8             | 14          | 0              | 2             | 4              | 0     |



| QUESTION        | 13  | RESPONSE RATE |                  |               |               | 76%<br>MORE THAN AN HOUR'S DRIVE FROM |            |         |         | USABLE<br>RESPONSES |
|-----------------|-----|---------------|------------------|---------------|---------------|---------------------------------------|------------|---------|---------|---------------------|
|                 |     | RURAL<br>AREA | SUBURBAN<br>AREA | URBAN<br>AREA | INNER<br>CITY | MAJOR                                 | COLLEGE /  | ANOTHER | MAJOR   |                     |
|                 |     |               |                  |               |               | URBAN AREA                            | UNIVERSITY | MUSEUM  | AIRPORT |                     |
| All Respondents | 140 | 73            | 107              | 42            | 85            | 42                                    | 35         | 84      | 322     |                     |
| All Museums     | 135 | 72            | 103              | 39            | 81            | 41                                    | 35         | 79      | 311     |                     |
| Small           | 108 | 52            | 61               | 23            | 60            | 30                                    | 27         | 59      | 219     |                     |
| Emerging        | 59  | 44            | 58               | 24            | 40            | 14                                    | 12         | 40      | 160     |                     |
| Minority        | 8   | 3             | 9                | 7             | 5             | 3                                     | 3          | 8       | 23      |                     |
| Rural           | 135 | 17            | 4                | 2             | 61            | 29                                    | 25         | 60      | 135     |                     |

QUESTION 14 RESPONSE RATE 73%

Mean of all numeric responses >\$300,000 is \$1,409,699.

| group           | usable<br>responses | total<br>income | sum of squares<br>of income | observations in top range<br>without numeric value |
|-----------------|---------------------|-----------------|-----------------------------|----------------------------------------------------|
| ALL RESPONDENTS | 311                 | 1.05E+08        | 3.44E+14                    | 8                                                  |
| ALL MUSEUMS     | 300                 | 1.02E+08        | 3.40E+14                    | 8                                                  |
| SMALL           | 217                 | 1.61E+07        | 3.37E+12                    | 2                                                  |
| EMERGING        | 153                 | 6.78E+07        | 2.94E+14                    | 4                                                  |
| MINORITY        | 22                  | 7.54E+06        | 1.01E+13                    | 0                                                  |
| RURAL           | 130                 | 1.84E+07        | 1.77E+13                    | 2                                                  |

QUESTION 15 RESPONSE RATE 69%

| group           | usable responses | total days | sum of squares |
|-----------------|------------------|------------|----------------|
| ALL RESPONDENTS | 293              | 71,026     | 20,756,350     |
| ALL MUSEUMS     | 284              | 68,475     | 19,985,630     |
| SMALL           | 200              | 44,127     | 12,396,560     |
| EMERGING        | 143              | 35,159     | 10,266,520     |
| MINORITY        | 19               | 5,256      | 1,631,858      |
| RURAL           | 118              | 25,705     | 7,305,289      |

QUESTION  
RESPONSE RATE

16  
63%

NUMBER OF RESPONSES

|                  | EARNED | INDIVIDUAL | FOUNDATION | MEMBERSHIP | INTEREST | CITY | COUNTY | STATE | FEDERAL | TRIBAL | OTHER |
|------------------|--------|------------|------------|------------|----------|------|--------|-------|---------|--------|-------|
| ALL RESPONSES    |        |            |            |            |          |      |        |       |         |        |       |
| TOP SOURCE       | 76     | 36         | 14         | 22         | 21       | 26   | 18     | 32    | 2       | 3      | 19    |
| SECOND SOURCE    | 47     | 46         | 28         | 58         | 22       | 14   | 9      | 17    | 4       | 1      | 6     |
| THIRD SOURCE     | 38     | 57         | 20         | 56         | 29       | 10   | 6      | 4     | 7       | 0      | 4     |
| ALL MUSEUMS      |        |            |            |            |          |      |        |       |         |        |       |
| TOP SOURCE       | 73     | 35         | 14         | 22         | 20       | 25   | 17     | 30    | 2       | 1      | 19    |
| SECOND SOURCE    | 46     | 46         | 27         | 56         | 21       | 13   | 9      | 15    | 4       | 0      | 6     |
| THIRD SOURCE     | 37     | 55         | 18         | 54         | 29       | 10   | 6      | 4     | 7       | 0      | 4     |
| SMALL MUSEUMS    |        |            |            |            |          |      |        |       |         |        |       |
| TOP SOURCE       | 42     | 29         | 11         | 21         | 12       | 17   | 14     | 18    | 0       | 1      | 15    |
| SECOND SOURCE    | 32     | 37         | 16         | 41         | 14       | 6    | 6      | 8     | 3       | 0      | 3     |
| THIRD SOURCE     | 27     | 34         | 10         | 33         | 25       | 7    | 3      | 4     | 5       | 0      | 2     |
| EMERGING MUSEUMS |        |            |            |            |          |      |        |       |         |        |       |
| TOP SOURCE       | 37     | 19         | 10         | 13         | 12       | 17   | 4      | 15    | 1       | 0      | 10    |
| SECOND SOURCE    | 28     | 22         | 16         | 25         | 10       | 8    | 5      | 9     | 2       | 0      | 5     |
| THIRD SOURCE     | 17     | 27         | 12         | 28         | 16       | 7    | 6      | 3     | 4       | 0      | 1     |
| MINORITY MUSEUMS |        |            |            |            |          |      |        |       |         |        |       |
| TOP SOURCE       | 4      | 3          | 1          | 2          | 1        | 2    | 1      | 2     | 2       | 3      | 0     |
| SECOND SOURCE    | 4      | 2          | 3          | 4          | 0        | 1    | 0      | 3     | 1       | 1      | 1     |
| THIRD SOURCE     | 6      | 4          | 3          | 3          | 0        | 1    | 0      | 1     | 0       | 0      | 0     |
| RURAL MUSEUMS    |        |            |            |            |          |      |        |       |         |        |       |
| TOP SOURCE       | 33     | 21         | 5          | 8          | 8        | 8    | 8      | 10    | 2       | 1      | 5     |
| SECOND SOURCE    | 21     | 21         | 8          | 26         | 6        | 3    | 5      | 9     | 1       | 0      | 4     |
| THIRD SOURCE     | 15     | 23         | 6          | 24         | 15       | 4    | 4      | 1     | 1       | 0      | 3     |

QUESTION  
RESPONSE RATE

17  
68%

NUMBER OF RESPONSES

|                         | EARNED | INDIVIDUAL | FOUNDATION | MEMBERSHIP | INTEREST | CITY | COUNTY | STATE | FEDERAL | TRIBAL | OTHER |
|-------------------------|--------|------------|------------|------------|----------|------|--------|-------|---------|--------|-------|
| <b>ALL RESPONSES</b>    |        |            |            |            |          |      |        |       |         |        |       |
| TOP SOURCE              | 82     | 22         | 30         | 27         | 33       | 16   | 18     | 39    | 10      | 1      | 11    |
| SECOND SOURCE           | 45     | 52         | 55         | 49         | 24       | 12   | 8      | 17    | 13      | 3      | 1     |
| THIRD SOURCE            | 40     | 42         | 46         | 59         | 19       | 22   | 5      | 19    | 10      | 1      | 4     |
| <b>ALL MUSEUMS</b>      |        |            |            |            |          |      |        |       |         |        |       |
| TOP SOURCE              | 80     | 22         | 29         | 27         | 30       | 16   | 18     | 38    | 7       | 0      | 11    |
| SECOND SOURCE           | 45     | 52         | 52         | 48         | 24       | 12   | 7      | 15    | 12      | 1      | 1     |
| THIRD SOURCE            | 35     | 41         | 45         | 57         | 19       | 22   | 5      | 19    | 10      | 1      | 4     |
| <b>SMALL MUSEUMS</b>    |        |            |            |            |          |      |        |       |         |        |       |
| TOP SOURCE              | 45     | 19         | 22         | 24         | 19       | 12   | 15     | 24    | 5       | 0      | 9     |
| SECOND SOURCE           | 30     | 43         | 34         | 30         | 14       | 7    | 4      | 14    | 10      | 0      | 0     |
| THIRD SOURCE            | 28     | 25         | 28         | 37         | 13       | 16   | 5      | 15    | 8       | 1      | 3     |
| <b>EMERGING MUSEUMS</b> |        |            |            |            |          |      |        |       |         |        |       |
| TOP SOURCE              | 45     | 11         | 19         | 12         | 19       | 11   | 5      | 18    | 2       | 0      | 6     |
| SECOND SOURCE           | 21     | 26         | 36         | 23         | 16       | 5    | 3      | 7     | 4       | 1      | 1     |
| THIRD SOURCE            | 14     | 27         | 26         | 33         | 6        | 10   | 3      | 9     | 5       | 0      | 3     |
| <b>MINORITY MUSEUMS</b> |        |            |            |            |          |      |        |       |         |        |       |
| TOP SOURCE              | 4      | 1          | 2          | 1          | 3        | 1    | 1      | 1     | 6       | 1      | 0     |
| SECOND SOURCE           | 3      | 1          | 6          | 4          | 0        | 0    | 1      | 2     | 2       | 2      | 0     |
| THIRD SOURCE            | 7      | 1          | 2          | 4          | 1        | 1    | 0      | 2     | 0       | 0      | 1     |
| <b>RURAL MUSEUMS</b>    |        |            |            |            |          |      |        |       |         |        |       |
| TOP SOURCE              | 28     | 16         | 9          | 16         | 13       | 6    | 8      | 13    | 5       | 0      | 3     |
| SECOND SOURCE           | 20     | 25         | 24         | 16         | 7        | 2    | 4      | 9     | 5       | 0      | 1     |
| THIRD SOURCE            | 16     | 17         | 14         | 26         | 7        | 12   | 3      | 9     | 3       | 1      | 1     |

| QUESTION 18            | RESPONSE RATE   | 71%      |                   |
|------------------------|-----------------|----------|-------------------|
|                        | DIDN'T<br>APPLY | RECEIVED | DIDN'T<br>RECEIVE |
| ALL RESPONDENTS        |                 |          |                   |
| CITY GOVERNMENT        | 141             | 88       | 6                 |
| COUNTY GOVERNMENT      | 163             | 63       | 7                 |
| STATE GOVERNMENT       | 103             | 108      | 37                |
| FEDERAL GOVERNMENT     | 124             | 63       | 37                |
| TRIBAL GOVERNMENT      | 168             | 5        | 1                 |
| FOUNDATION/CORPORATION | 86              | 137      | 23                |
| ALL MUSEUMS            |                 |          |                   |
| CITY GOVERNMENT        | 134             | 85       | 6                 |
| COUNTY GOVERNMENT      | 156             | 62       | 6                 |
| STATE GOVERNMENT       | 99              | 104      | 37                |
| FEDERAL GOVERNMENT     | 120             | 61       | 33                |
| TRIBAL GOVERNMENT      | 164             | 2        | 1                 |
| FOUNDATION/CORPORATION | 81              | 131      | 23                |
| SMALL                  |                 |          |                   |
| CITY GOVERNMENT        | 101             | 51       | 6                 |
| COUNTY GOVERNMENT      | 116             | 43       | 4                 |
| STATE GOVERNMENT       | 79              | 64       | 23                |
| FEDERAL GOVERNMENT     | 97              | 32       | 20                |
| TRIBAL GOVERNMENT      | 121             | 1        | 1                 |
| FOUNDATION/CORPORATION | 71              | 79       | 20                |
| EMERGING               |                 |          |                   |
| CITY GOVERNMENT        | 61              | 52       | 2                 |
| COUNTY GOVERNMENT      | 81              | 31       | 2                 |
| STATE GOVERNMENT       | 43              | 63       | 21                |
| FEDERAL GOVERNMENT     | 54              | 32       | 20                |
| TRIBAL GOVERNMENT      | 81              | 0        | 1                 |
| FOUNDATION/CORPORATION | 28              | 79       | 13                |

|                                   |    |                 |
|-----------------------------------|----|-----------------|
| MINORITY                          |    |                 |
| CITY GOVERNMENT                   | 7  | 8               |
| COUNTY GOVERNMENT                 | 9  | 4               |
| STATE GOVERNMENT                  | 5  | 11              |
| FEDERAL GOVERNMENT                | 5  | 9               |
| TRIBAL GOVERNMENT                 | 7  | 5               |
| FOUNDATION/CORPORATION            | 5  | 12              |
| RURAL                             |    |                 |
| CITY GOVERNMENT                   | 64 | 26              |
| COUNTY GOVERNMENT                 | 66 | 27              |
| STATE GOVERNMENT                  | 48 | 40              |
| FEDERAL GOVERNMENT                | 56 | 22              |
| TRIBAL GOVERNMENT                 | 70 | 2               |
| FOUNDATION/CORPORATION            | 40 | 47              |
| Applied to none<br>of the sources |    | Status<br>known |
| All Respondents                   | 54 | 157             |
| All Museums                       | 53 | 151             |
| Small                             | 44 | 115             |
| Emerging                          | 18 | 71              |
| Minority                          | 1  | 10              |
| Rural                             | 31 | 66              |



| QUESTION 19<br>group | RESPONSE RATE |                   | 61%<br>somewhat<br>satisfied | somewhat<br>dissatisfied | very<br>dissatisfied |
|----------------------|---------------|-------------------|------------------------------|--------------------------|----------------------|
|                      | unusable      | very<br>satisfied |                              |                          |                      |
| ALL RESPONDENTS      | 74            | 22                | 85                           | 82                       | 70                   |
| ALL MUSEUMS          | 73            | 21                | 82                           | 77                       | 69                   |
| SMALL                | 56            | 18                | 53                           | 49                       | 53                   |
| EMERGING             | 34            | 11                | 46                           | 45                       | 30                   |
| MINORITY             | 4             | 1                 | 7                            | 6                        | 5                    |
| RURAL                | 33            | 12                | 29                           | 32                       | 29                   |

| QUESTION 20     |             | RESPONSE RATE 62% |            |          |          |              |           |            |          |       |       |
|-----------------|-------------|-------------------|------------|----------|----------|--------------|-----------|------------|----------|-------|-------|
|                 | INFORMATION | EASIER            | ASSISTANCE | ELIGIBLE | MATCHING | RESTRICTIONS | PAPERWORK | ADDITIONAL | CHANGING | MONEY | OTHER |
| ALL RESPONDENTS |             |                   | unusable   | 69       |          |              |           |            |          |       |       |
| 1ST CHOICE      | 80          | 56                | 18         | 19       | 14       | 11           | 8         | 9          | 8        | 39    | 2     |
| 2ND CHOICE      | 18          | 49                | 34         | 24       | 34       | 20           | 20        | 18         | 4        | 28    | 1     |
| 3RD CHOICE      | 15          | 32                | 29         | 12       | 37       | 22           | 21        | 7          | 11       | 40    | 1     |
| ALL MUSEUMS     |             |                   | unusable   | 69       |          |              |           |            |          |       |       |
| 1ST CHOICE      | 79          | 53                | 15         | 19       | 13       | 10           | 8         | 9          | 8        | 37    | 2     |
| 2ND CHOICE      | 18          | 48                | 34         | 21       | 32       | 19           | 20        | 16         | 3        | 28    | 0     |
| 3RD CHOICE      | 15          | 31                | 28         | 12       | 36       | 22           | 19        | 7          | 10       | 36    | 1     |
| SMALL           |             |                   | unusable   | 55       |          |              |           |            |          |       |       |
| 1ST CHOICE      | 59          | 33                | 11         | 12       | 8        | 9            | 7         | 6          | 4        | 24    | 1     |
| 2ND CHOICE      | 12          | 35                | 18         | 19       | 27       | 12           | 11        | 9          | 2        | 18    | 0     |
| 3RD CHOICE      | 11          | 20                | 23         | 10       | 22       | 16           | 11        | 4          | 7        | 24    | 0     |
| EMERGING        |             |                   | unusable   | 28       |          |              |           |            |          |       |       |
| 1ST CHOICE      | 41          | 29                | 6          | 12       | 7        | 5            | 3         | 6          | 4        | 23    | 2     |
| 2ND CHOICE      | 9           | 25                | 17         | 14       | 17       | 10           | 12        | 11         | 2        | 13    | 0     |
| 3RD CHOICE      | 11          | 18                | 15         | 6        | 15       | 10           | 11        | 6          | 8        | 23    | 0     |
| MINORITY        |             |                   | unusable   | 3        |          |              |           |            |          |       |       |
| 1ST CHOICE      | 2           | 3                 | 3          | 2        | 2        | 1            | 1         | 1          | 0        | 5     | 0     |
| 2ND CHOICE      | 2           | 1                 | 0          | 2        | 3        | 4            | 1         | 3          | 1        | 1     | 1     |
| 3RD CHOICE      | 0           | 2                 | 2          | 0        | 3        | 2            | 2         | 0          | 2        | 5     | 0     |
| RURAL           |             |                   | unusable   | 28       |          |              |           |            |          |       |       |
| 1ST CHOICE      | 38          | 20                | 8          | 7        | 4        | 8            | 4         | 1          | 3        | 14    | 0     |
| 2ND CHOICE      | 8           | 27                | 17         | 10       | 12       | 8            | 7         | 8          | 0        | 6     | 0     |
| 3RD CHOICE      | 9           | 16                | 16         | 6        | 21       | 4            | 8         | 3          | 3        | 10    | 0     |

| QUESTION        | 21  |     | 22  |     | 23  |     |
|-----------------|-----|-----|-----|-----|-----|-----|
| Response Rate   | 76% |     | 76% |     | 75% |     |
| Response        | yes | no  | yes | no  | yes | no  |
| All Respondents | 25  | 298 | 36  | 286 | 52  | 268 |
| All Museums     | 16  | 296 | 32  | 279 | 42  | 267 |
| Small           | 9   | 211 | 23  | 197 | 28  | 190 |
| Emerging        | 8   | 151 | 19  | 142 | 17  | 140 |
| Minority        | 23  | 0   | 13  | 10  | 19  | 4   |
| Rural           | 5   | 125 | 18  | 112 | 20  | 111 |

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